

ENTRANCE

A
BLACKPOOL
REMEMBERED
SPECIAL

STUART GLAZEBOORH



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STUART GLAZEBOOK



A BLACKPOOL REMEMBERED SPECIAL

Compiled and edited by JOHN COLLIER

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I. STUART REMEMBERED



The Man Behind The Mask

John Collier

It is fair to say that had I not come across Stuart Glazebrook's photographs and drawings on the internet back in the Noughties, none of our previous books would have been realised.

My obsession with the original Blackpool exhibition led to hours of searching the web looking for evidence from others that they remembered it too. Coming across Kevin Taylor's *Hyde Fundraisers* website I was delighted to see that they did, and here was a showcase of the esteemed attraction!

Scrolling through I noticed a lot of the images were 'supplied by' a certain Stuart Glazebrook. This, for me, was the GOOD STUFF. Stuart's pictures were taken during my favourite period. He had managed to capture some of the magic I remembered - the wonderfully garish 1970s colour scheme used on the outside, the giant face of Tom Baker staring out, the 'diamond logo' in all its glory, the Police Box entrance with its TARDIS lettering in retro sci-fi font. But there was something else – several pictures of monsters outside the exhibition that gave the impression that they had just escaped from the confines of the dusty basement below, verging on running rampant around the streets of an unsuspecting Blackpool town.

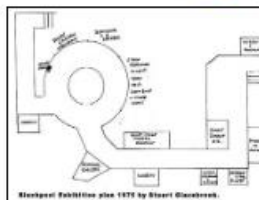
I found out later that inside some of these screen-used costumes was Mr. Glazebrook himself. He was (in my head at least) an enigma from my favourite place.



The Blackpool Dr Who Exhibition was located on the resorts famous Golden Mile sited beneath a cafe in the large basement area. Opening its doors on the 10th April 1974.



Promotional leaflets were distributed to visitors on the Golden Mile to encourage them to visit the Exhibition.



The Exhibition was entered on pavement level thru an oversized Police Box exterior with steps leading down.

Within this space Lorne Martin, who was in charge of Exhibitions at BBC Enterprises, co-ordinated the layout which consisted of a winding passage with display units on either side that culminated in a Console Room with the TARDIS Console the centre attraction and displays around the sides housing various villains.

The last display area was reserved to house the Daleks which included two on tracks to give them some movement in the display area. This was display was given Davros in a later season who was given pride of place. Also in a later season at the Exhibition the first display in the console room was given a track on which K-9 glided around gladly informing visitors that 'The Doctor and Mistress Romana were currently travelling in Time And Space and on behalf of BBC Enterprises welcomed you to this exhibition'.



Tom Baker made a visit to the Exhibition in August 1975 with Ian Marter and Lis Sladen when crowds packed Blackpool's Golden Mile to see him. This included a parade with Tom Baker standing in Bessie, the Mayress and UNIT Driver, leading a procession of monsters in their wake! These included a Zygon, Hellul, Sontaran, Sea Devil and Cyberman. The main reason for the visit was the annual switch on of the Blackpool Illuminations, an honour always reserved for a topical popular celebrity. In 1985 Colin Baker and Nicola Bryant visited the Exhibition as part of the BBC Children In Need Appeal and signed autographs in the console room.



Above: The Hyde Fundraisers exhibition website contained many images supplied by Stuart Glazebrook
© Kevin Taylor

The Man Behind The Mask

The website also contained two exhibition floor plans drawn by Stuart. One dated 1975, the other dated 1976. Here again was something I could relate to. Back in the early Eighties I had drawn my own floor plan on the inside of the photo album that contained all the photographs we had ever taken of the exhibition. My idea had been to try and catalogue what exactly was on display on the occasions that I had visited. Seeing Stuart's versions gave me the feeling that this was someone that was very much on the same wave length.

After finding the exhibition website I began to collate anything I could relating to the original Blackpool exhibition. 'Stuart Glazebrook' now had his own folder within my digital archive.

Now here's a funny thing. I actually 'met' Stuart once. I didn't realise it at the time, but I should have given the circumstances. It was Friday 31st August 2007 and I was in Blackpool with my family to watch David Tennant turn on the illuminations. David Boyle's *Doctor Who* Museum was a place I had visited several times since it had opened three years earlier and I took the opportunity to go again on what felt like a special day. The streets and venue itself were crowded so we never made it inside. It didn't matter as there was plenty of *Who* action going on outside, including several people dressed up as characters from the show. It was like the old days all over again

Little did I know that the man inside the Blue Scarecrow costume was Stuart himself!



Above: Who's behind the mask? Stuart Glazebrook inside the Blue Scarecrow costume with an unsuspecting John Collier outside the *Doctor Who* museum in Blackpool on 31st August 2007

© Paul Rowley

He told me this in 2020 during one of several conversations we had over the phone. We were in the middle of a pandemic and I was in the midst of trying to write a several hundred page love letter to the Blackpool exhibition. Stuart had been at the top of my wish list of contacts and through several lines of enquiry I was finally able to talk to him directly.

Stuart was intrigued at the idea of the book only being available on the internet, he wasn't someone who was particularly interested in the virtual world. I found out recently from Luke Andrew that after retiring from work Stuart wished to live a low-tech lifestyle. And why not?

The Man Behind The Mask

The absence of technology also meant that when it came to Stuart granting me permission to include his drawings, photographs and words (including a brand new article) in *Blackpool Remembered* we had to rely on 'snail mail'. In many ways this made Stuart's contribution even more special. He entrusted me (a relative stranger) to look after his fragile artwork relating to his days in Blackpool. And boy, how grateful I am that he did. Carefully prising open the sealed packages he sent was a real Howard Carter moment. Imagine seeing and holding original, hand drawn illustrations from someone you admire beyond words. Up close you could see the techniques he had used to capture the subject matter. And what precious subject matter it was!

There were four Blackpool pieces in total – three of them were artwork I had seen on the cover of *TARDIS* fanzine. Two of them showed signs of later alterations needed for the publishing process. One had typed words cut out and stuck on to the art work, another had remains of glue where the *TARDIS* masthead had once been.

The fourth piece I had never seen before and it truly took my breath away. A piece that captured the early days of Blackpool – four classic monsters that all appeared at the venue in the mid- Seventies with the exhibition logo bang in the centre.

After photographing them I had the important job of getting them back to their owner in the same condition they had arrived in.



Above: One of Stuart's Blackpool illustrations from the *DWAS Yearbook 1976* © Stuart Glazebrook

I did try and calculate what would be a reasonable amount of time to keep them under my roof and just stare at them for as long as possible. In all I must have kept them for about a week before they landed safely back in Atherton. Alongside the artwork and photocopies of old magazine articles that Stuart had written were several hand written pages containing the new article and a note that included the instruction, "Hope you find it not too long winded. Feel free to edit as is your job." The truth was I would have relished endless pages.

The Man Behind The Mask

When the book was finished I sent Stuart a hard copy – all 410 pages printed in colour with a little note of thanks. He called me up to say how brilliant he thought it was. My mission had been accomplished.

We spoke several times on the phone, but not enough times to really ask him all the questions I had about his artwork and the various events he had been involved in over the years. We would occasionally text too – usually about new releases from Character Options. We would both moan about the price of some of the sets and then joke that we would still be searching for them anyway!

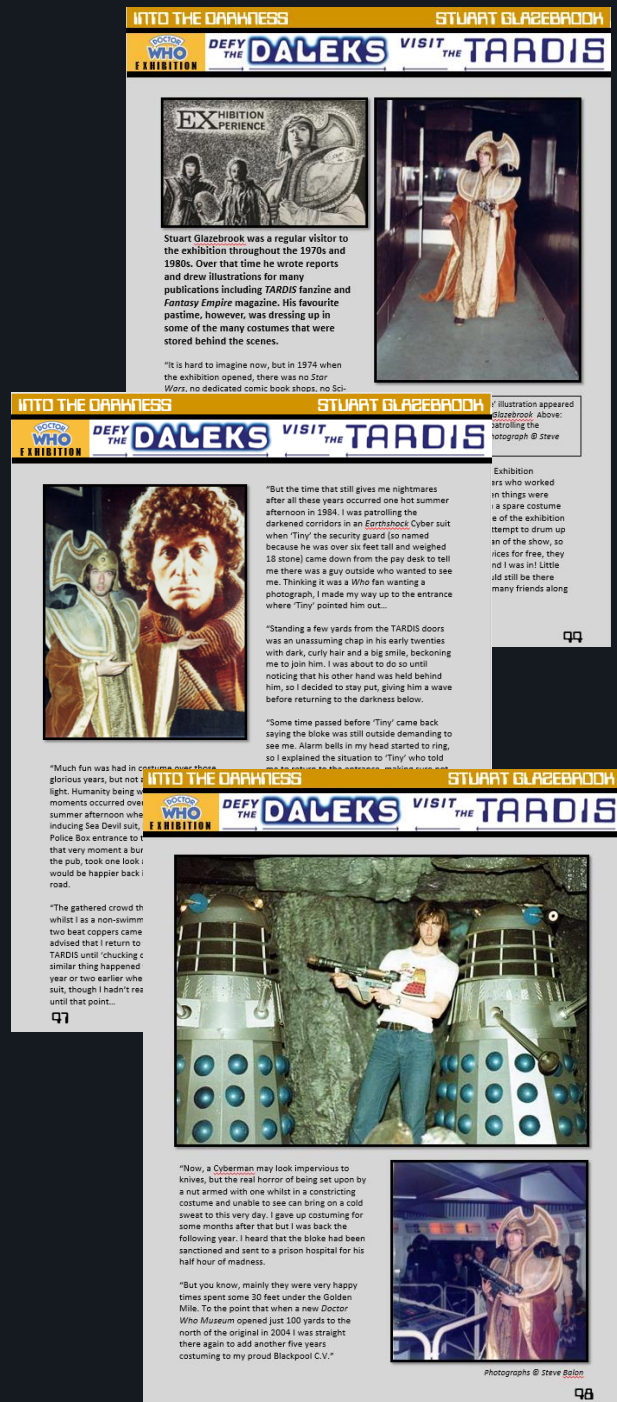
When I was about to start work on *Longing For Longleat* I sent him another message to see if he would like to be involved. He replied that he never made it to the 20th Celebration but wished me luck. His message ended with the words, “Keep in touch mate!”.

We always said we would meet up one day for a brew at the café next to the original exhibition. I truly wish that had happened.

This *Blackpool Remembered* Special is dedicated to Stuart, his family and friends, some of whom I consider to be my friends now too. The late, great Stuart Glazebrook continues to weave his magic. Thank you Stuart for everything.

I am sincerely grateful to Stuart’s children Gary, Vicki and Paul for granting their permission to reproduce their father’s incredible work in this special publication.

John



Above: Some of Stuart's pages that appear in *Blackpool Remembered* © John Collier

Stuart On Stuart

Stuart Glazebrook

In June 2020 Stuart Glazebrook reflected on his time at the Blackpool exhibition for an article he wrote for *Blackpool Remembered*. We reprint it here in full.

It is hard to imagine now, but in 1974 when the exhibition opened, there was no *Star Wars*, no dedicated comic book shops, no Sci-Fi groups and no conventions. We now live in an age where we can hardly go shopping at the weekend without running into a Dalek or Cyberman, a Storm Trooper or Darth Vader, Batman or Superman wielding a bucket, exhorting you to part with your cash for one good cause or another.

The mid 1970s was a time in which it was nigh impossible to see a Dalek or any other costume from my favourite television show, so to be given a chance to actually wear some was beyond my wildest imaginings...

This came about through writing reports about the exhibition for the fledgling *Doctor Who Appreciation Society* in their fanzine *TARDIS*, for which I was their art editor.

Through this I got to know Exhibition Manager Barry, among others who worked there. During the week when things were quieter, Barry would put on a spare costume and stalk around the outside of the exhibition on the Golden Mile, in an attempt to drum up trade. Barry was not a big fan of the show, so when I volunteered my services for free, they were gratefully



Time Lord Stuart at the Blackpool exhibition in 1979 © Steve Balon

accepted, and I was in! Little did I realise then, that I would still be there several years later, making many friends along the way.

It is hard to describe how it feels to wear an authentic costume, being a big fan. We have heard many tales of put-upon actors being 'hot, sweaty, unable to breathe and unable to see', and all of these things can be true, but all are outweighed by the public reacting to you as if you were that monster they recently saw on the telly!

Stuart On Stuart



Above: Stuart at the bottom of the Blackpool exhibition staircase in 1979. The Egyptian sarcophagus from *Pyramids of Mars* can be seen in the display case © Steve Balon

Easy to follow then, that even when not writing reports about new exhibits, I would be found there over many weekends during the year, only stopping when the exhibition sadly ceased to be in 1985 when the public, for the time being, fell out of love with *Doctor Who*.

Before the axe fell, I knew we were on shaky ground when a young woman pushing a pram approached me as I was in an *Earthshock* Cyberman suit and asked, "He wants to know if you are from *Star Trek* or *Star Wars*?" – whilst standing outside the TARDIS entrance – D'oh!!!

So many years, so many costumes that I was lucky enough to wear: a Sea Devil, an Exxilon, an Exxillon City antibody, Styre, the *Deadly Assassin* Master, Time Lord, *Tomb*, *Revenge* and *Earthshock* Cybermen, *Pirate Planet* guard and several Voc Robots spring readily to mind.

In fact there was only one costume that I refused to wear, one that was originally an Axon monster which had been resprayed green to become a Krynoid. This particular tentacle horror was so heavy and bulky that I could barely lift the thing, let alone struggle into and move around in it!

Stuart On Stuart

I left that one to my friend Steve Balon, who was another exhibition regular, and boy did he suffer on that hot summer day. I don't think it was even ever displayed at Blackpool. In 1978 it was at Longleat where I presume it ended its days for I never saw it again after that.

Much fun was had in costume over those glorious years, but not all was sweetness and light. Humanity being what it is, several darker moments occurred over the years.

Like the hot summer afternoon when, wearing the sweat-inducing Sea Devil suit, I stepped outside the Police Box entrance to take some fresh air. At that very moment a bunch of lads, fresh from the pub, took one look at me and decided I would be happier back in the sea across the road.

The gathered crowd thought it a great jape, whilst I as a non-swimmer, did not! Thankfully two beat coppers came to my rescue and advised that I return to the safe confines of the TARDIS until 'chucking out time' had passed!

A similar thing happened to my pal Steve Balon a year or two earlier when he was in a Zygon suit, though I hadn't really believed him up until that point...But the time that still gives me nightmares after all these years occurred one hot summer afternoon in 1984.



Above: Stuart in a combination of mismatched Cybermen pieces in May 1980
© Stuart Glazebrook

Stuart On Stuart

I was patrolling the darkened corridors in an *Earthshock* Cyber suit when 'Tiny' the security guard (so named because he was over six feet tall and weighed 18 stone) came down from the pay desk to tell me there was a guy outside who wanted to see me. Thinking it was a *Who* fan wanting a photograph, I made my way up to the entrance where 'Tiny' pointed him out...

Standing a few yards from the TARDIS doors was an unassuming chap in his early twenties with dark, curly hair and a big smile, beckoning me to join him. I was about to do so until noticing that his other hand was held behind him, so I decided to stay put, giving him a wave before returning to the darkness below.

Some time passed before 'Tiny' came back saying the bloke was still outside demanding to see me. Alarm bells in my head started to ring, so I explained the situation to 'Tiny' who told me to return to the entrance, making sure not to go outside, while he would leave through the rear exit and make his way round the building to the entrance.

Doing this, I saw our friend was still there, still smiling, still beckoning me, still with his right hand concealed behind him...I gestured to him that I was not coming out to play but unnervingly he just continued to smile and beckon in what I now refer to as my "Mark Chapman Moment".

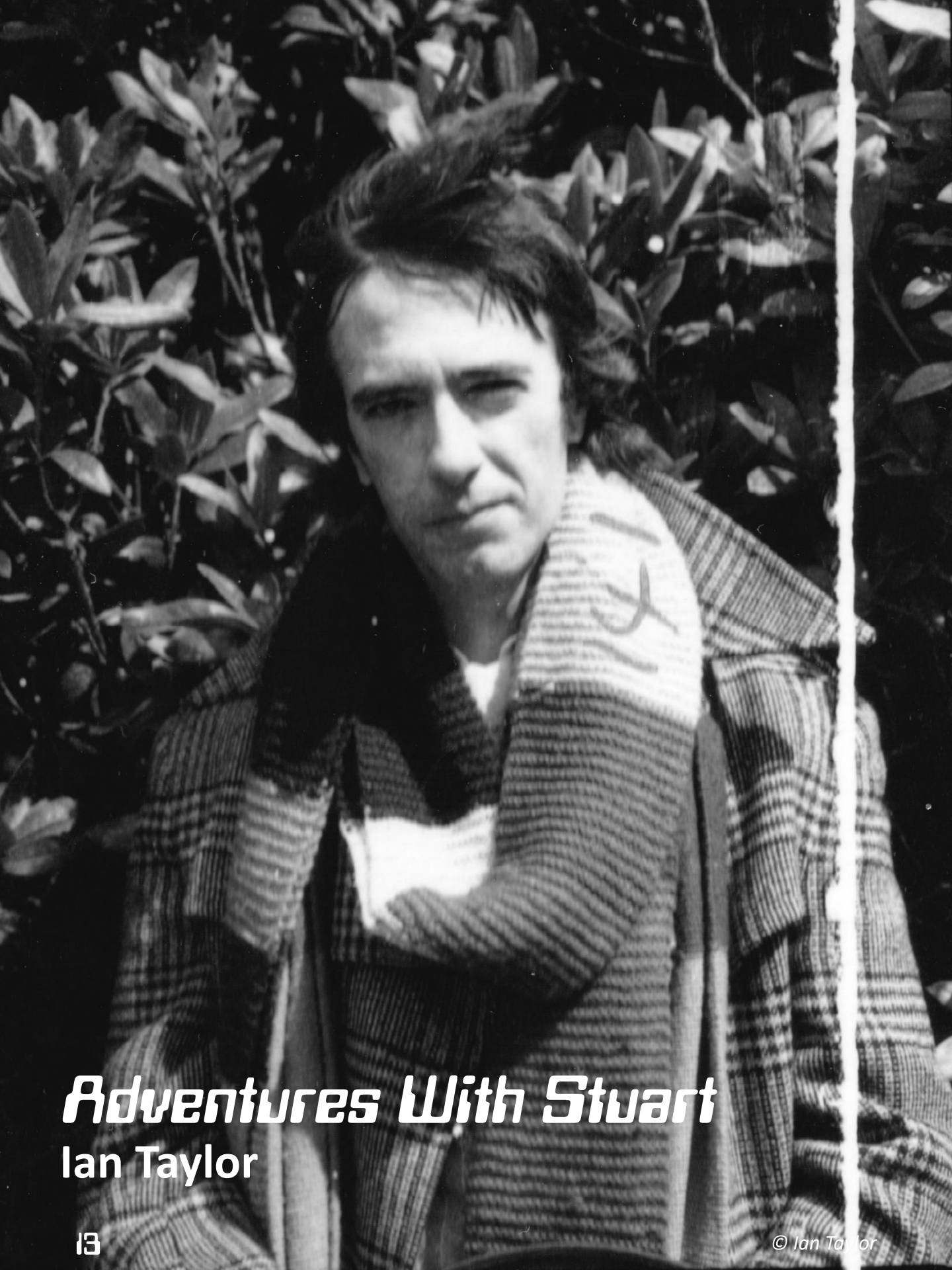
Then I saw 'Tiny' turning the corner off the Golden Mile. To my utter shock and



amazement he launched himself at the guy, wrestled him to the pavement and took from him the twelve inch bread knife he had been hiding behind his back! 'Tiny' held him until the police turned up to escort him away and take details from us.

"Now, a Cyberman may look impervious to knives, but the real horror of being set upon by a nut armed with one whilst in a constricting costume and unable to see can bring on a cold sweat to this very day. I gave up costuming for some months after that but I was back the following year. I heard that the bloke had been sanctioned and sent to a prison hospital for his half hour of madness.

"But you know, mainly they were very happy times spent some 30 feet under the Golden Mile. To the point that when a new *Doctor Who* Museum opened just 100 yards to the north of the original in 2004 I was straight there again to add another five years costuming to my proud Blackpool C.V."



Adventures With Stuart
Ian Taylor

Adventures With Stuart

Ian Taylor

During the spring of 1984, I had set up a Bolton DWAS local group, which had attracted four other locally placed fans. Another fan got in touch via mail on some very classy Cyber Mark Services notepaper.

This was Stuart Glazebrook who lived about seven miles away in Atherton. Stuart had taken an active part in the *Doctor Who* Appreciation Society from around 1975 before joining C.M.S. in 1980, as their resident artist. His close neighbour, Gordon 'Drog' Lengden also shared the pencilling requirements. We started to correspond, and I still have a letter from him dated July 14th in which he talked about the work that he did with C.M.S.

The summer came and I had a cycling accident which resulted in me acquiring a broken arm. It was round about the same time our Bolton local group decided to have our own mini-convention. So, we invited Stuart and the Atherton clan (who said they would provide the visual entertainment) and members of the Liverpool and Manchester local groups.

This was going to be fantastic! We estimated on about fifty guests and I planned the finest cuisine to feed the hungry masses - one hundred hot dog sausages. I can recall slicing and buttering five score of finger rolls with one arm. Not the simplest of tasks.

As the time approached for folk to begin rattling on the door, the phone calls started to come in from Liverpool and Manchester informing us that their representatives



would not be attending. Never mind, we thought, at least Stuart G. wouldn't let us down. We waited. We waited a bit longer. We ate a couple of hot dogs and waited further.

By four o'clock I realised that all those who were coming had already arrived; just four of us. Even some of our own bloody members couldn't be arsed! We hot footed it down to the video shop to hire *The Brain of Morbius* (the second official release) and sat through the God awful fifty minute edited hack of a story that I didn't particularly care much for anyway.



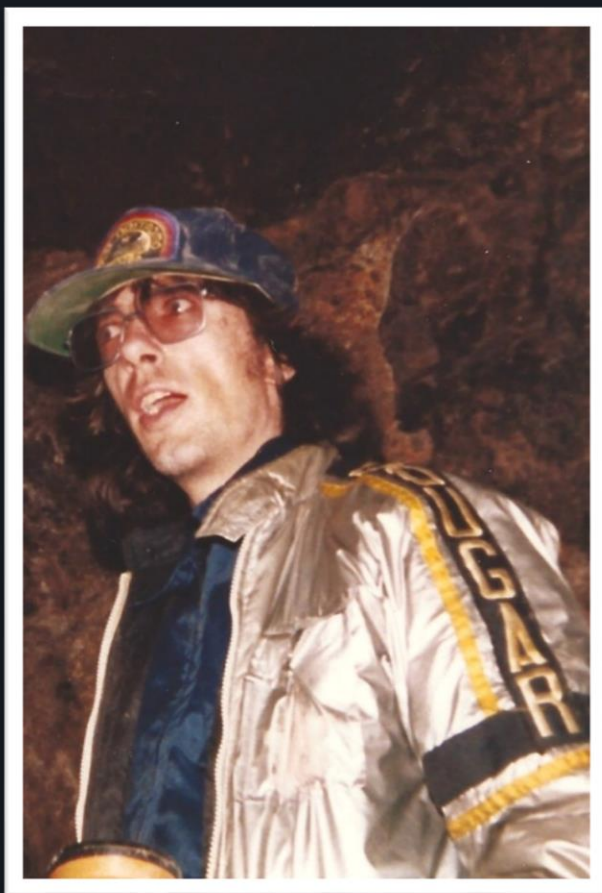
Stuart Glazebrook as the Fourth Doctor with Gordon 'Drog' Lengden on the left. Taken at Bolton bus station during the filming of *Labyrinth of the Blud Devils* in 1988 © Ian Taylor

Adventures With Stuart

I waited a couple of days until I felt confident enough to look Stuart up in the phone book and ring him. I casually and lightly asked why he had not been able to attend. It turned out that he had an extremely acceptable excuse; he was recovering from a hangover. I appreciated his honesty, but felt he owed me big time.

I asked if I could come over sometime and borrow some videos. If the roles had been reversed, I'm sure I would have told me to sod off, but taken by surprise at my bare faced cheek; he said why didn't I come down and we would see how it went. He then asked when I would like to visit. I was on a roll and said, "How about now?". It was one of those 'left turn, right turn' moments. Had he said no I wouldn't have met up with him in Salford every fortnight or so for the next four decades along with three other mutual friends. Guess what? He said yes.

After arriving at 147 Bolton Road and knocking on the door I felt my heart desperately hammering to vacate my chest. This *Doctor Who* legend appeared on the doorstep and let me in. Stuart was twenty nine at the time with long hair, glasses and a skeletal frame. He spoke fairly quietly, pausing often before speaking, something which was completely alien to a motor mouth like myself. I vaguely recall being introduced in the hallway to his wife, Jean and spying three children in the back, before I was ushered into the front room. It was literally a *Doctor Who* shrine: scarves and hats hung on an



Above: Stuart Glazebrook in a cave at Devils Bottom, Dyserth in 1987
© Ian Taylor

ornate coat stand, Daleks lined numerous shelves, Gerry Anderson models beautifully put together were strategically placed and artwork adorned the walls.

The place resembled a mini exhibition. Stuart explained that this was his domain and proudly showed me around the various artefacts in this Whovian Nirvana. At some point we commandeered the back room and he put on *The Dead Planet*.



From top to bottom: Ian Taylor, Stuart Glazebrook and Gordon 'Drog' Lengden at Winter Hill, Bolton in 1988 during the filming of *Labyrinth of the Blud Devils 2* © Ian Taylor

Adventures With Stuart

Only Stuart could tell you why he did it, but he must have felt I was genuine enough to loan me some videos and, yes, I still remember what they were: *The Monster of Peladon* and *Planet of the Spiders*, both encased in sleeves which he had designed himself for C.M.S. He did ask me if I would like to come round the following week and meet 'Drog'. I didn't need asking twice.

The following Wednesday I picked him up and we drove round to the other legendary artist's dwelling. And there was Drog (or Gordon to give him his real name). What began on that Wednesday was the start of regular get-togethers with the two of them. I adored those nights.

At the beginning of 1985, I was making our first video film and, of course, it was a *Doctor Who* one. I took the script to Atherton for Stuart and Drog's approval. It was important to me that my esteemed friends gave it the thumbs up. The title of this troubled movie was *Labyrinth of the Blud Devils*.

The guys attended one of our shoots and I asked them if they would like to play the Doctor and companion. I don't recall them needing much persuasion and so, on the 17th March, they joined us amid snow showers to shoot their first sequences. The companion was now a tramp. (I didn't think Drog could carry off being a schoolboy aged thirty, and with all that hair... he had to be a hobo).

Below: A 'clean' Stuart Glazebrook C.M.S. video sleeve. Courtesy Graeme Wood



The shoot was a great success and was followed in late April with the next one: shot in a derelict cinema.

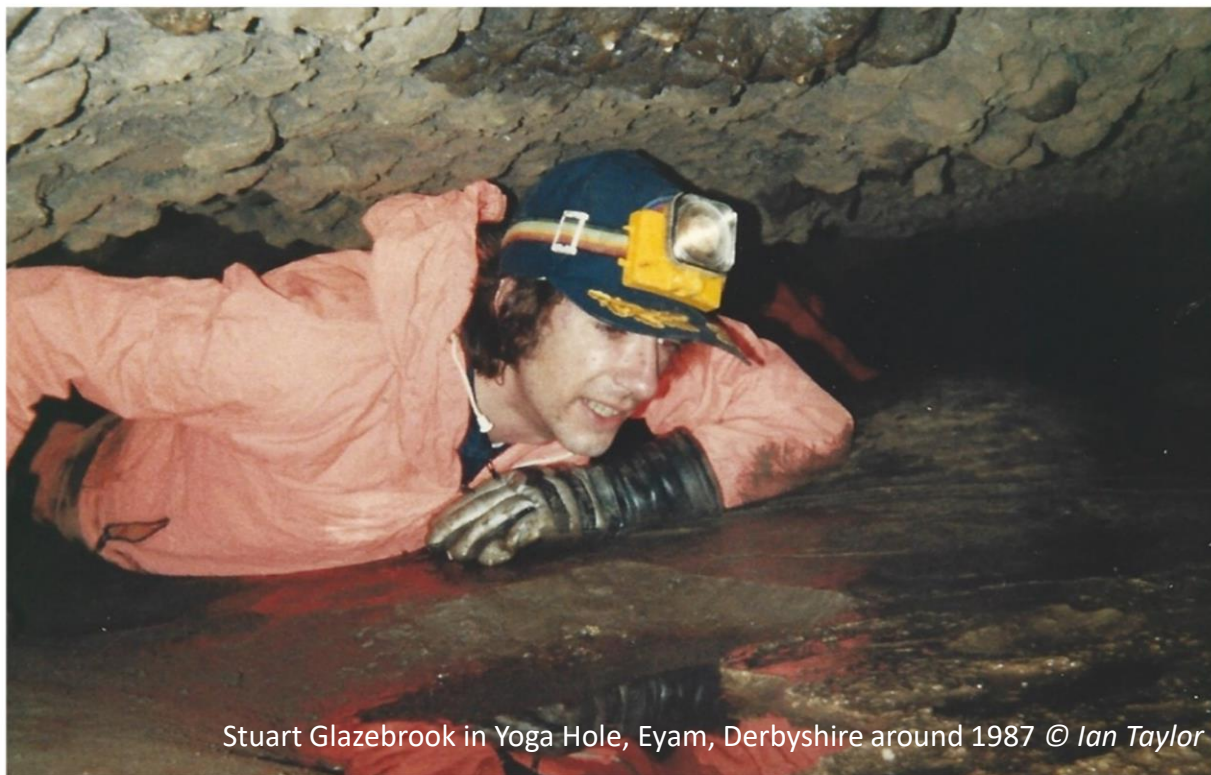
Thanks to Stuart's continued generosity, I was rapidly going through his collection of tapes, wallowing in total *Who*-ie pleasure, viewing the likes of *Planet of Giants* and *Death to the Daleks*. Wednesday nights in Atherton became a time to discuss the latest season. Stuart and Drog both thought it was crap. I had to agree. We would watch some classic stories together, and generally discuss anything and everything to do with the show.

Stuart was a graphic designer at a company called Murbros and they printed the colour covers to the *IN•VISION* publications of Jeremy Bentham. Every few months, Stuart would bring a sheet, literally hot off the press of the latest covers, so that we could have a sneak preview of them.



From left to right: Ian Taylor as Oliver Hardy, Gordon 'Drog' Lengden as Stan Laurel with Stuart Glazebrook filming *Labyrinth of the Blud Devils 3 – The Butlers Revenge* in 1989
© Ian Taylor

Adventures With Stuart



Stuart Glazebrook in Yoga Hole, Eyam, Derbyshire around 1987 © Ian Taylor

It's time to do a bit of time travelling of our own here to emphasise the importance of those nights. In the following months, Eric started to come down to the soirées, and then another local lad, Neil, also became a regular. When I moved away in 1990, the gatherings still continued, with occasional visits from Gareth Preston, and Gary Cullen. The venue changed from Drog's with the arrival of women who hated *Doctor Who*, and from about 1993 wherever Neil was living became the venue for the regular meets.

Even today Neil and Luke's flat in Salford plays host on a bi-weekly basis to a varying number of like-minded folk, still watching those episodes, still discussing the shows and still loving every single minute of it.

Meanwhile back in Atherton, I was now a weekend visitor to Dregs. The boys had even started to come on E.D.I.T. (Eric Davies and Ian Taylor) caving excursions, where they introduced the one piece of caving equipment that we had previously not used; cider.

The high pedestal that I had placed them both on had long since vanished into the ether and we were just guys who hung out together. We were all good friends.

The camaraderie continues to be a source of pleasure, comfort and fun to all of us, and its continuation for nearly four decades is proof enough of what a special show *Doctor Who* is.



Stuart Glazebrook with an old friend in 1988 during the filming of *Labyrinth of the Blud Devils 2* © Ian Taylor

Adventures With Stuart



Above: Ian Taylor (left) and Stuart Glazebrook (right) filming *It's Under The Bed* in Bolton town centre in 1990 © Ian Taylor

One night, sometime around 1986, Stuart said that he had a gift for me. He pulled it out of a crumpled Tesco bag with utter reverence. He explained that it was a genuine authentic *Doctor Who* costume, but there was some vagueness as to which story it had appeared in.

There wasn't the availability of photographs as there is these days and none of us had ever seen this particular 'cossie'. Stuart believed that it heralded back to a Troughton story. Well I was delighted, of course! This was an actual piece of history from my beloved series. We spent many hours discussing which potential story it had come from and narrowed it down to one of two: *The Macra Terror* or *The Ice Warriors*.

However, the fact that there was so little visual evidence, (no Telesnaps back then!) led me to conclude that I was the owner of one genuine suit, worn by a member of the Brittanicus base in....*The Ice Warriors*!

And then, sometime in the Nineties, there was a late night re-run of a popular BBC show which had a space sequence in it. A door of a rocket opened and there in glorious colour was MY costume... adorned by Tim Brooke Taylor in an episode of *The Goodies*. My "Oooh!" quickly turned into an, "Oh" as I realised my status of owning an actual *Doctor Who* costume had disappeared in an instant.

Goodie, goodie, yum, yum.



'Doctor' John Field (left) and Stuart Glazebrook (right) in 1989. This was Stuart's favourite photograph © Ian Taylor

Adventures With Stuart



Above (left to right): Andrew Frith, Sean Payne, Hilton Fitzsimmons, Stuart Glazebrook and Lee Harper at Portmeirion in 1993 © Ian Taylor

The village of Portmeirion is a place I never tire of. I have got engaged there, married there and honeymooned there, though not all to the same woman and not in that order! Over the years Portmeirion's association with myself and *Doctor Who* has been both varied and interesting. The first occasion I stayed there in 1987, was in the company of Stuart Glazebrook and Gordon 'Drog' Lengden. My pal Eric was also present. During this particular holiday, we took a trip out into Snowdonia and, armed with a video camera borrowed from Mike Hardman, we took plenty of footage of the scenery. It was the following year that I lay on my bed reading (for the zillionth time) Peter Haining's second tome, *The Key to Time*.

Arriving at page 64, a photo jumped out at me. That classic shot from *The Abominable Snowmen* of the Doctor, Jamie, Yeti and TARDIS in a valley with a winding river. The backdrop was suddenly very familiar. I got out the VHS of the previous year's Welsh excursion and there we were: Standing on the exact same spot as our beloved heroes and completely oblivious to the fact! Stuart and I spent many other occasions in Portmeirion, either on holiday or attending 'Six of One' Prisoner events. We re-enacted *The Five Doctor's* Eye of Orion sequences at Plas Brondanw, marched in many parades shouting, "Six, six, six", barbecued on White Sands bay, and made movies. I'm grateful that I filmed hours of footage to look back on those amazing times.

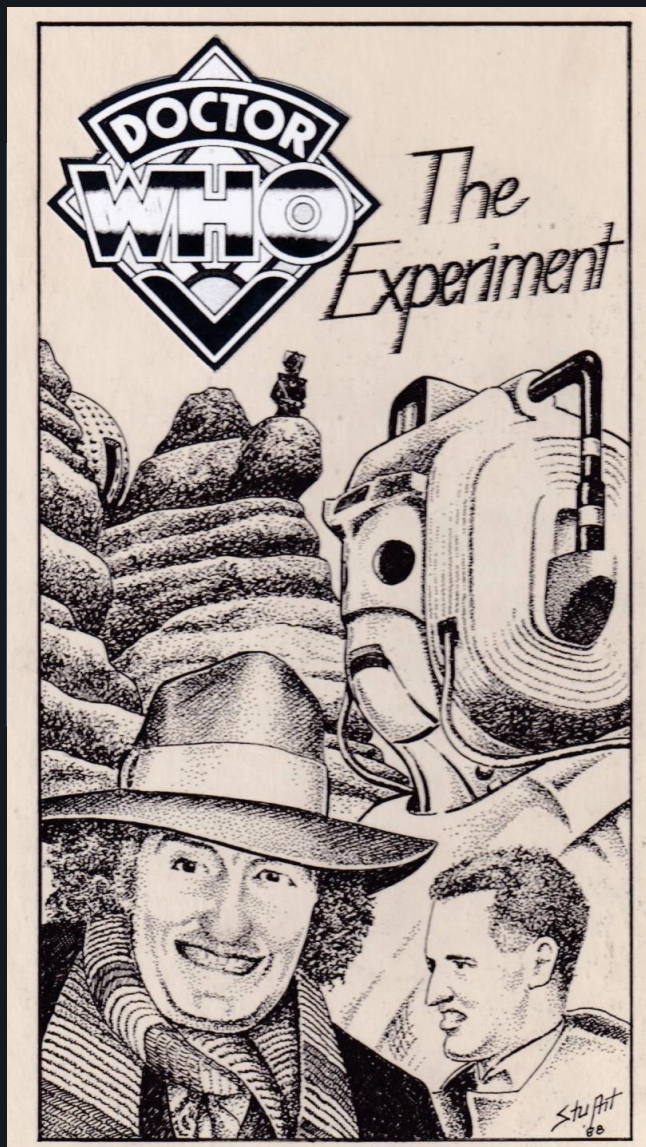


Stuart Glazebrook on the beach at White Sands Bay, Portmeirion with two unknown 'Bond girls' during filming of *Labyrinth of the Blud Devils 3 – The Butler's Revenge* in 1989 © Ian Taylor

Adventures With Stuart

We continued to make movies together, mainly for our own enjoyment. Stuart won "Best Actor" award in 1989, at the Adlib Awards ceremony, for his role in *The Experiment*, Nigel Peever's remake of *The Sontaran Experiment*.

This was a live event which we filmed where a number of films from different groups had been voted upon. It was a well deserved award which recognised another of Stuart's talents



Above: An original piece of artwork inspired by the fan-made movie *The Experiment* by Stuart Grazebrook that was given to Ian Taylor with "love and best wishes". *Courtesy Ian Taylor*

Left: Stuart (right) accepting his award for Best Actor at the Adlib Award ceremony in 1989

© Ian Taylor



John Eddings (left) and Stuart Glazebrook (right) at West Peninne Moors during the filming of a prequel to *Robots of Death* in 1992 © Ian Taylor

Adventures With Stuart



Above: Ian Taylor (left) and Stuart Glazebrook (right) at Dukinfield Town Hall in 2021 accepting an award for fundraising efforts © *Ian Taylor*

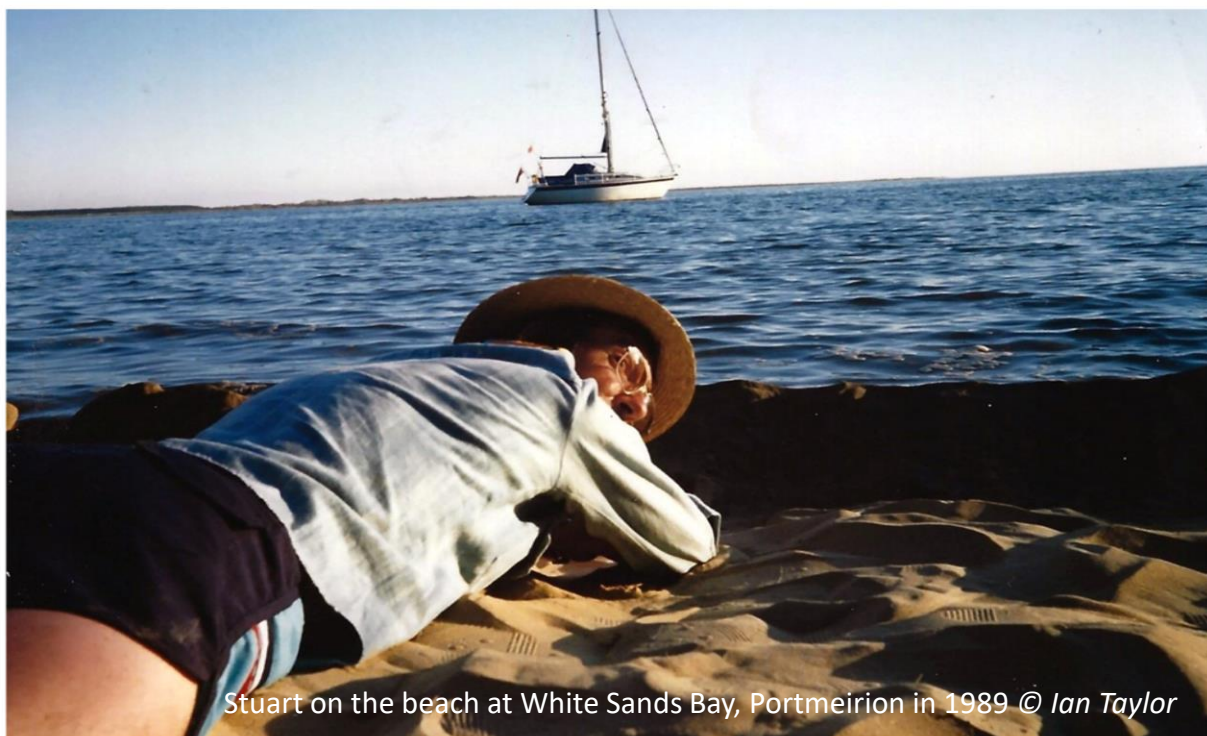
Away from the Village and despite geographically moving away, we continued to share time together in all manner of ways. He's been the only drinker at my teetotal stag night. He attended at least one of my weddings. We nearly drowned together whilst on a caving trip. He's stayed over in Yorkshire with me, eating Chinese banquets I'd put together (including chicken's feet, which he point blank refused to try). We would visit exhibitions together, drink copious amounts of cider whilst on wild country walks, have lock-ins at The Station pub, or simply all nighters at Drogs. We've crossed paths doing many Hyde Fundraiser events; the list goes on.

Since that first meeting in 1984, time seems to have gone in a heartbeat. At Christmas 2022, myself and Stuart's close friends all knew of his illness, but it wasn't

common knowledge. We all met at Neil and Luke's for a festive gathering, but there was an uncomfortable atmosphere as Stuart wasn't in a good place. In early February 2023, Stuart sadly lost his beloved wife, Christine. It was at this point that he gave up trying to live and stopped his treatment

Stuart managed to make one more trip to Salford at the end of February, to celebrate his 70th birthday. He loved a video we had compiled which had well wishes from friends old and new. Neil texted the day after and said that he didn't think we would see Stuart again at a Salford gathering. He was right. I started going each week to see him at his home instead. Those visits were some of our best times together. We talked openly and honestly, rather than chewing the cud over *Doctor Who*. Here was a man who had now come to terms with both his illness and the time he had left.

Adventures With Stuart



Stuart on the beach at White Sands Bay, Portmeirion in 1989 © Ian Taylor

We revisited parts of our lives together, both the highs and the lows. It was personal and precious. At the end of April, Stu said he had a chest infection. He was so tired then, sleeping most of the day, waking only to watch some classic Talking Pictures TV or read one of his beloved books or magazines. The last week in April he asked to go to hospital. I saw him on the Friday that week, finally getting the care he really needed. He was comfortable and in a good mood. Early in the morning of the Sunday he had a massive stroke and spent the next few days deep in unconsciousness. We moved him to Wigan and Leigh hospice, and he spent his last two days with his children and myself keeping vigil by his side. Stuart Dunn Glazebrook set off to the Undiscovered Country at 1.35pm on Wednesday 3rd May, quietly, gently and with dignity.

Stuart was a unique soul. He was sharp witted, quick with it, yet sometimes just didn't seem to get things. He lived in his own fantastical world that had many facets. He was a very private person with variable moods, sometimes rarely speaking, other times holding court with long elaborate and funny stories. He struggled with being a dad and the responsibility that went with it. I think that's because he never really grew up. The shows, books, toys, films, comics and models from his childhood, held him there in fantastical worlds that always seemed better than real life. He was a living Peter Pan; great fun to be around, yet there was often a feeling of sadness and unreachability. He was one of my oldest friends and I am missing his flamboyant eccentricity terribly. By the way, Stu: You owe me a tenner. Told you there was a God. R.I.P. Pal.

Ramblings About Stuart

Eric Davies



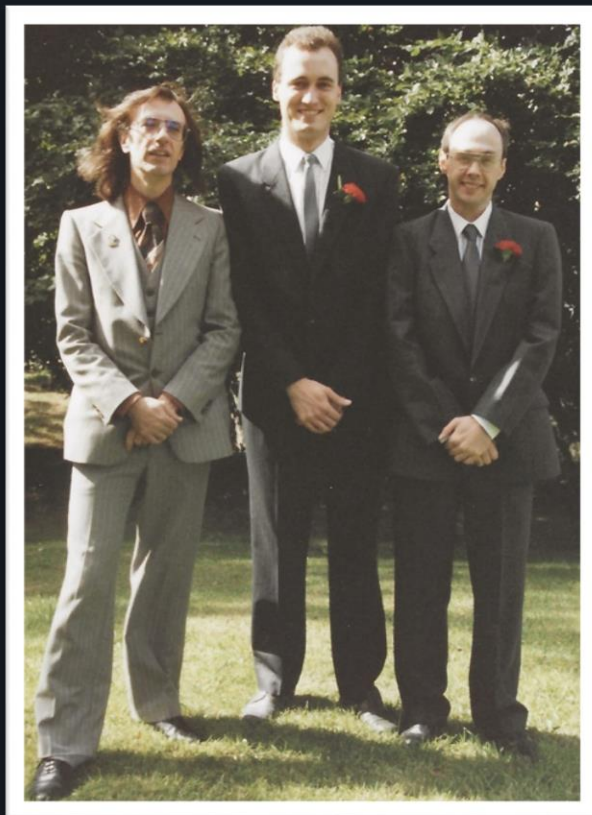
Ramblings About Stuart

Eric Davies

Well, what can be said about the dearly departed Stuart Glazebrook that has not already been said? This probably – Stuart was a cantankerous, stubborn as a mule, set in his ways, ‘owd bugger! I say that with the greatest of affection. Stuart had views a plenty. Sometimes these changed depending on how much he had had to drink. As an example, *Doctor Who* for him had died several times over the past few years. After Tom. After Eccleston. After Tennant. After Matt Smith. You get the idea. Quite often it depended on what season he was watching at the time.

Talking of dying. The first time was many years ago when a lump developed on his neck. It was about the size of a tennis ball. He thought it was cancer then, and wanting to see Christine alright, he said that they would get married if he survived. He did, and they did. The next time was when rumours of his demise started circulating around *Doctor Who* fandom circles a few years back. I was surprised that he had not informed me, so I phoned him up to see if these rumours were true. He assured me with a chuckle that they were not and that he had not had so many phone calls in years! Alas, the third time he was not so lucky.

I have known Stuart for almost forty years. For most of that time, I have been his chauffeur. We have travelled all over the country: across to Yorkshire, down to Cornwall, over to Wales, a trip to London and down to the National Exhibition Centre (NEC), Birmingham to mention just a few



Above (Left to right): Stuart Glazebrook (in an unusually conventional suit), Ian Taylor and Eric Davies © Eric Davies

as well as regular jaunts to Salford and Manchester. We enjoyed many a topic of conversation as we travelled together, most of which I have forgotten and will remember when something or someone jogs my memory.

My association with Stuart started when I met him through Ian Taylor. Apparently, Stuart was something to do with *Doctor Who*. Ian was a big fan (of *Doctor Who*, not Stuart although ...) and had tracked him down in Atherton.

Ramblings About Stuart

Atherton was basically just over the hill from Bolton where Ian lived at the time. He had something to do with video covers I believe. Ian and myself had written a *Doctor Who* “fan” movie – *Labyrinth of The Blud Devils*. Ian had fallen out with the two people (or vice-versa) playing the lead roles of the Doctor and companion.

Anyway, Ian asked Stuart and his friend Gordon Lengden (a.k.a ‘Drog’) to be the leads. They decided to come and see us filming before committing, and no doubt to check out what sort of *Doctor Who* fans we were! As it turned out, we were ok and they were in.

Thus began my driving duties. I would pick Stuart and Gordon up and take them to the filming locations all over Bolton. Neither of them had a car, and were always carrying a bottle of cider (normally Olde English) rather than a flask and packed lunch.

I have seen most *Doctor Who* episodes, but was not what you would call a fan. So, there was no sense of awe about Stuart. It did not matter to me that he was something to do with the *Doctor Who* Appreciation Society, did some artwork for them or was there at the birth of *Doctor Who* (and probably the forerunner of) conventions as well as other *Doctor Who* related stuff. These were things that I found out about at our weekly gatherings in Atherton.

Stuart was just a bloke who became a very good friend.



Above (Left to right): Stuart Glazebrook, Su Schofield and Eric Davies in Plymouth in 1992 © Ian Taylor

Ah yes, weekly gatherings initially to discuss the script, rehearsals, and locations for the upcoming filming. As time went on, we did less of the filming stuff and discussed last week’s *Doctor Who* episode, next week’s episode, watch a video(!) of an old episode, talk about what is going on in various other TV shows or movies and sometimes watched a video(!) of other sci-fi shows.

The gatherings eventually moved location, days attending changed – started off weekly in Atherton on a Wednesday evening through to currently being fortnightly on a Friday evening over in Salford at Neil and Luke’s.

Ramblings About Stuart



Above (Back row, left to right): Keith Molyneaux, Stuart Glazebrook, Eric Davies, Ian Taylor and Michael Taylor. (Front row, left to right): Mike Hardman, Paul Glazebrook, Gareth Preston and Nigel Peever © Ian Taylor

As I got to know Stuart, I discovered that he was a Tottenham Hotspurs fan. He did tell me why, but like so many things, it has been forgotten in the mists of time. I am a Bolton Wanderers supporter. Through a family relation, we started filming Bolton Wanderers reserve team as a back up to the people who filmed the first team. I would pick him up and drive us to Burnden Park. Opposite was an excellent chip shop where we had chips and gravy before our filming duties. Getting to the TV gantry involved clambering over the Manchester Road Stand roof. OK when the weather was fine, a bit daunting when it wasn't.

I think that Stuart found me a bit of a relief as our conversations had another string to them and not limited to just sci-fi stuff. Not only did we have football in common, but we had a similar taste in music. 70s stuff like T. Rex, Slade, Sweet etc. Rock music – heavy and not so heavy. He introduced me to Ted Hawkins one holiday. Not the actual person, but his music. A sort of blues gospel soul type music. Stuart said he was a DJ a while back, often performing in various pubs around Atherton. He was also a goalkeeper for various local pub teams. Once again, my memory of who he played for has gone.

Ramblings About Stuart

On one occasion, I went to pick him up to go to one of our Wednesday gatherings and he politely enquired if I could take him to the hospital. He had hurt his leg on Sunday playing football. He rolled up his trouser leg to reveal what looked like a skin tight wellington boot as it was that black and dark purple!

I often took Stuart to Manchester. We used to go at least twice a month before the IRA blew Manchester up and ruined the Corn Exchange. We would go to have a mooch around the little shops in the Corn Exchange, looking for a Batmobile to see if it had Batman and Robin in. It didn't. Stuart would buy a few magazines. We would look in HMV and buy 5 for £20 DVDs or CDs. We even went to GMex for a Memorabilia show and to Sasha's for a comic con (he didn't think much of it).

Another regular journey was to the NEC in Birmingham for Collectormania, which became Memorabilia which became Comic Con. I took him there as a 60th Birthday present. It was fun to watch him spin round taking in the sights of the female Japanese Manga style cosplayers!

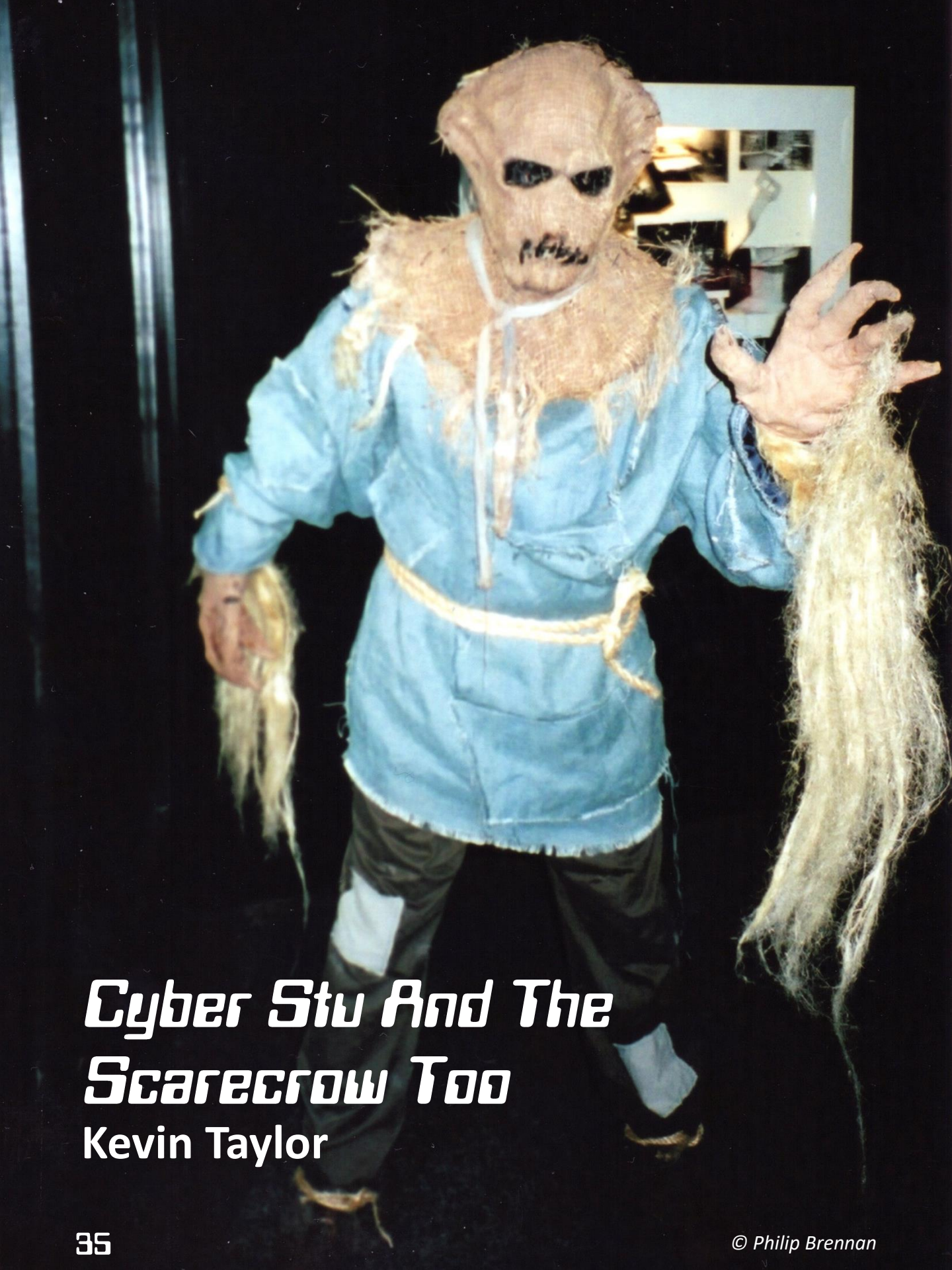
Holidays to Wembury, near Plymouth were taken. Once, we set off at 8:30 in the morning to come home at the end of our holiday so that I could get to the football for a 3 o'clock kick-off, stopping for a toilet break at Stuart's when we arrived home. We took in a game at Home Park to watch Plymouth Argyle v Merthyr Tydfil in a pre-season friendly.



Above (Clockwise from top left): John Field, Colin Hilton, Eric Davies, Ian Taylor and Su Schofield in Portmeirion in 1995
© Ian Taylor

Myself, Ian, Stuart and Gordon went on holiday to Portmeirion. Our first cottage was White Horses and we had a wonderful time there. Several enjoyable holidays were had there. When at Portmeirion, we would go to Porthmadog Football Club if there was a game on. We even stopped off at the Llangollen *Doctor Who* exhibition on our way down to Portmeirion. Ian moved over to Yorkshire and we often went over for the weekend. Watching films, TV and generally having a good old natter about stuff. It doesn't seem right not coming off at Junction 5 of the M61 to go and pick him up and take him to Salford every other Friday.

I am proud to call Stuart my friend, and I miss him dearly.



***Cyber Stu And The
Scarecrow Too***
Kevin Taylor

Cyber Stu And The Scarecrow Too

Kevin Taylor

When Hyde Fundraisers began back in 1985 my only familiarity with Stuart Glazebrook was his excellent artwork cover for *Amazing Journeys* that featured Leela and a Voc Robot.

I was introduced to him by Ian Taylor at a fan film we were making and, like many others would say, he was quite personable and easy to get on with. Further 'meet ups' led to the inevitable question of whether he wanted to get involved in our costumed fundraising. His answer was an enthusiastic "YES PLEASE!".

For a while he was 'Cyber Stu', but he was happy to give other characters a go like a Sycorax, Batman, Santa and, eventually, Scarecrow.

Having loved *Human Nature* and the Scarecrows, Stu invested in his very own 'Scarecrow Jack' that became his signature persona at events. He adored being in character and the challenges it gave him, such as trying to sign autographs with those hands! He was overwhelmed at the attention we received at some events and likened the response from crowds to being a pop star.

One of the best memories was our event at the Museum Of Science & Industry where we recreated a scene from *Human Nature* with 'John Smith' conducting the boy's choir singing 'To Be A Pilgrim'. Out of the darkness of the lower car park advanced the Scarecrows to rapturous applause.



Stuart in his 'Scarecrow Jack' costume
© Kevin Taylor

Stuart's acting came to the fore in 1993 when he played the Prosecutor (opposite Michael Wisher) in our first stage version of *The Trial Of Davros*. We wanted him involved in the 2005 version and this time he stood in for Jeremy Bulloch during filming in Bradford as Chairman Skellon.

I can't say anything about Stu without mentioning his partner in crime, Christine. Like him, she gave her heart and soul at events – in the main taking on a security role for him. They became a couple everyone was happy to see, reinforcing the family feeling in the group. Anyone can appreciate that losing her earlier this year was a devastating blow, and from that moment he was just waiting to be with her again.



Cyber Stu And The Scarecrow Too



© Kevin Taylor

It was because of his dedication and support that in 2021 we arranged a medal presentation to the long-standing supporters of the group at Dukinfield Town Hall. The Civic Mayor presented certificates to Stu and Christine (above), along with other volunteers.

It was a moment to say 'Thank You' on behalf of the group for all the good causes they had supported.

It was especially poignant when me and Ian Taylor organised a special celebration for his 70th birthday in March 2023, supported by our friends Eric, Neil, Luke and Colin. Many of those sending him goodwill messages were unaware of his ill health, but those messages told him how much he was loved.

When Stu was admitted to hospital in Bolton I was lucky enough to get across and see him for a final time. Thankfully, Ian had been keeping his friends updated on Stu's deteriorating health so we understood where things were going. That afternoon I braced for the worst, but as ever Stu surprised me. He was himself despite a weakened state and we talked about Egypt, cult TV and how to avoid the drip from keep falling from his arm. I genuinely expected he would still be with us a little longer, but fate had other plans. I feel truly blessed that I had the opportunity to see 'Stu' on that day. I still have that feeling of loss. Stu passed on his Scarecrow to the Bowling family and I know that when I see 'Scarecrow Jack' in action I shall always think of him and Christine. Rest well my friend, Kevin.

Stuart The Storyteller

Luke Andrew



Stuart The Storyteller

Luke Andrew



© Richard Leaver

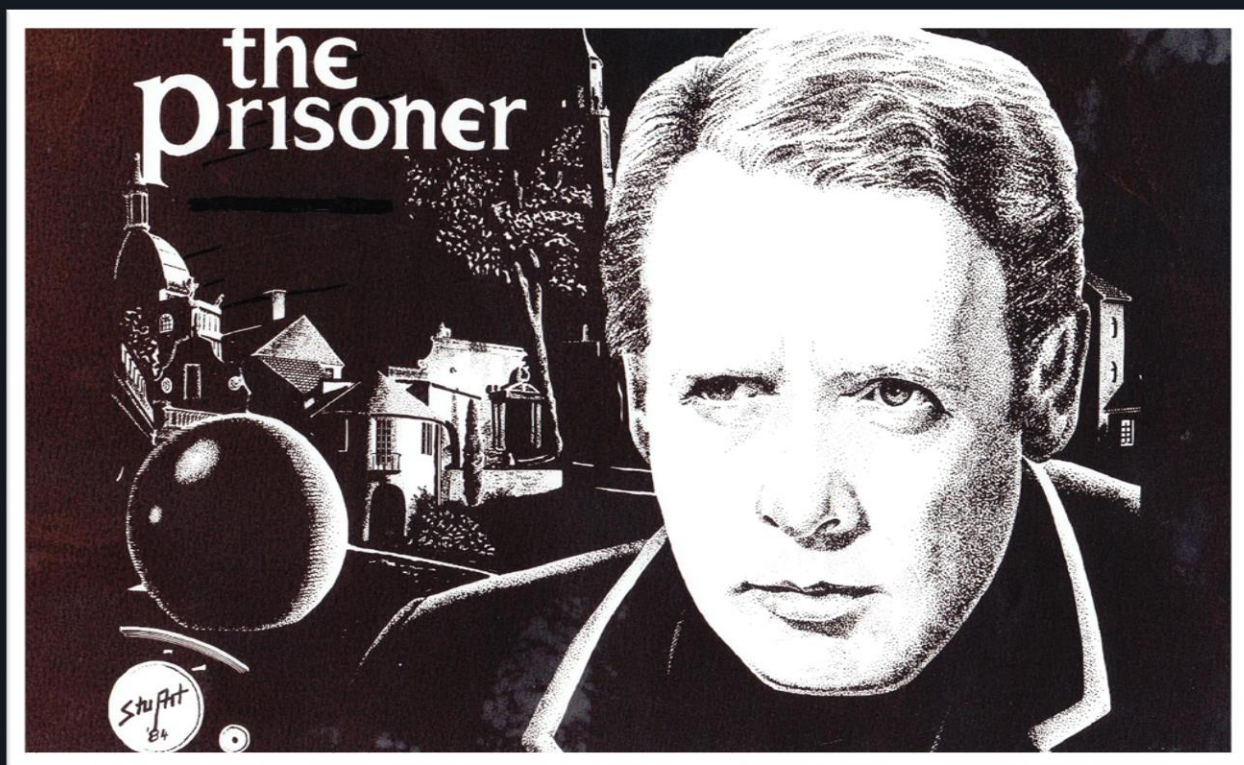
I first met Stuart not long after meeting Neil Spencer in early 2001. I wasn't really into any kind of *Doctor Who* or Sci-Fi fan scene but I was into *Doctor Who* (which is how me and Neil met). I was suddenly welcomed into the Thursday or Friday Gatherings that happened every week or two at Neil's place in Salford. This was a tradition for Neil, Stuart, Eric, Ian, Colin and Kevin since the early eighties.

I hadn't known Stuart when I bought *Fantasy Empire* magazine in the early Eighties, admiring his art work. I didn't know him when I borrowed VHS copies of my favourite Seventies *Who* from Paul Foster, with Stuart's TARDIS design and logo on the sleeve.

And I certainly had no idea in June 1976 at Blackpool when my Dad put me on his shoulders to watch my hero *Doctor Who* pass by in Bessie that one of the people in the procession would, in my future, become one of my very best friends.

We both loved having a tippie. Stuart's was wine or Guinness followed by a couple of whiskies – a nice malt, Famous Grouse, or Whyte and Mackay. We spent many evenings drinking and chatting. I loved listening to Stuart's stories about the early years of DWAS, his friendship with Monster Man Steve Balon and fellow artist Drog, his meetings with Tom Baker, Lis Sladen. Louise Jameson, Jon Pertwee and other stars of the show.

Stuart The Storyteller



Above and below right: Examples of *The Prisoner* and Gerry Anderson artwork that Stuart produced for *Fantasy Empire* magazine © Stuart Glazebrook

Stories about setting up the first convention, how he and Drog overpriced themselves into NOT getting the gig at TARGET books, his days at Blackpool in monster costumes and the time some drunk decided to take a leak by the stationary Dalek Stuart was still sat in!

Our love of *Who* and other cult shows like *Smallville*, *Arrow*, *The Walking Dead*, *Daredevil*, and *Pennyworth*, kept us gassing for hours. Alongside *Who*, he especially loved *The Avengers*, *The Prisoner* (and Portmeirion itself), *Star Trek*, *Babylon 5*, *Star Wars*, Hammer films, the old black and white Universal Monster movies – *Frankenstein*, *The Wolf*

Man, *The Mummy* and all things Gerry Anderson. He grew up loving superhero stuff, both DC and Marvel. Batman and Spiderman were top of the list, be they live action or animated.



Stuart The Storyteller

Later in our friendship I started selling stuff for him on Ebay. His spare room was a chock full of old memorabilia and toys. And history.

One slightly drunken night we agreed that *Doctor Who* had really finished when Tom Baker left and that was the bottom line.

Then came 2005 - the rumours, the official news, and all of a sudden *Who* was back. At one Friday night gathering, not long before it hit our Saturday TV screens, we all watched in wonder and excitement as a space ship swept from the skies above London and crashed by Big Ben in a new trailer.

Stuart especially loved the 2005 season of *Who* with his beloved Daleks getting the treatment the he'd only ever seen in the comics and his own imagination.

We used to re-watch the episodes the following Friday. One minute he might be growling at one of our particularly chatty bunch interrupting the flow and another minute getting up from the couch and heading off to the bathroom to dry his eyes, like he did after the last scene of *The End of The World*.

Stuart rode the crest of a new wave of *Who* popularity with Hyde Fundraisers. Appearing in his new favourite "Straw Jack" Scarecrow costume at events around the country, on Children In Need and at the Manchester Pride parade one year



Above: Stuart (on the right dressed in his "Straw Jack" Scarecrow costume) with Simon Morrel © Kevin Taylor

which he loved – apart from finishing with the monsters unceremoniously dumped just outside the town centre and having to shuffle back to costume HQ to change back into their civvies.

Stuart The Storyteller

Every Christmas Stuart would turn up in his red Santa hat with his large sack of presents. Stuart's Christmas presents were always quirky, but in 2010, along with a giant cardboard Dalek stand we found ourselves being told to put one present in the fridge for Christmas Day. On the actual morning we found ourselves sat looking at a present of fish fingers and custard in the spirit of Matt Smith.

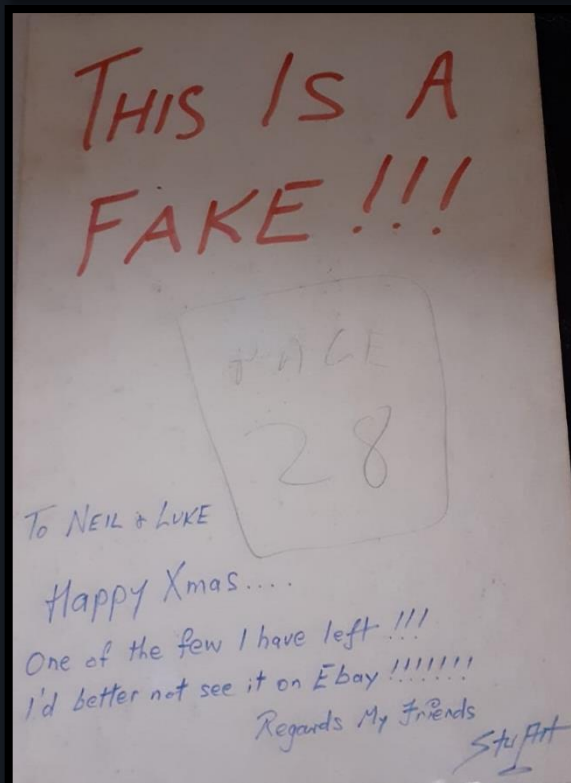
On another occasion he gave us an original piece of his artwork based on *The Daemons* on A4 card (right top). Anticipating that perhaps we might fall on hard times in the future and decide to sell it he wrote "THIS IS A FAKE!!!" (right bottom) in red marker on the back and added the note...

"To Neil and Luke. Happy Xmas. One of the few I have left!!! I'd better not see it on Ebay!!!!!! Regards My Friends Stu Art."

We finally got round to finding a nice frame and hanging it on the wall recently and it is never to be sold on eBay.

In 2002 the gatherings moved from Neil's flat to mine and Neil's flat and although the changing shape of life meant everyone couldn't always meet up as regularly as before, Christmases would always guaranteed a full house.

Barring holidays or illness Stuart and Eric were always round regularly, chatting about current events, putting the world to rights, talking about life, death and the universe.



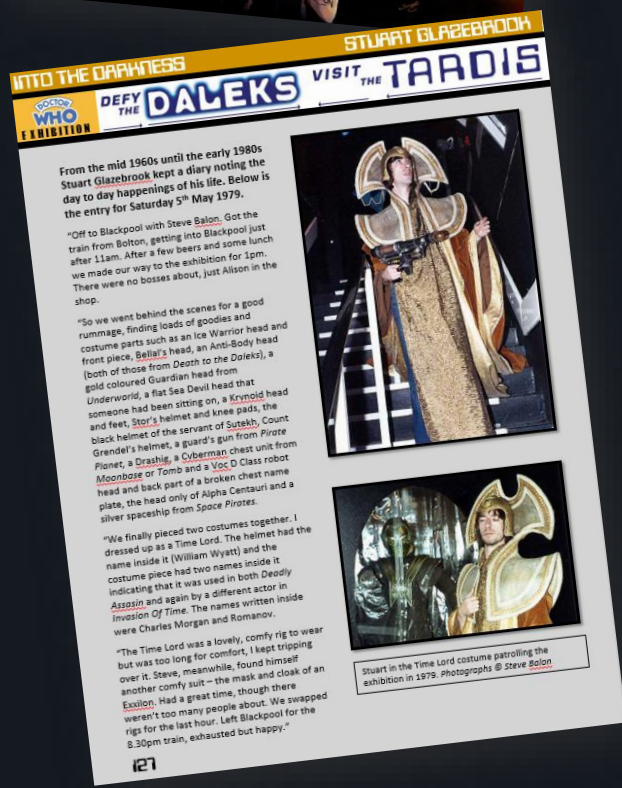
Stuart The Storyteller

Then Covid hit. Things changed for a while. "If this is the apocalypse," he said, "bring it on. I'd rather die of Covid than end up scavenging for food as a scraggy-arsed survivor."

Stuart was in constant contact every day during the pandemic and lockdown, sharing his dark sense of humour and wry observations of current events, politics, and day to day life. Neil and Stuart texting each other over tea watching *Tipping Point* taking the mickey out of stupid contestants and the like. I'd be sending him discs from YouTube – Dalek documentaries and Gerry Anderson stuff to keep him entertained.

When John Collier contacted Stuart in 2020 to ask him to contribute to the Blackpool book he was pleased as punch. He said it was his "fave book of the year". "Just wonderful" he texted when he received a paper copy. After retiring from work Stuart left behind computers and the internet- he had a low tech mobile for calls and texts and that was it. Having worked at a printers he was aware of the cost.

"It must have cost him a bomb" He was humbled. He texted "The book that many fans have wanted for years. Just so detailed. Proud to be a small part of it... Guess I am now immortal eh?" Along with articles in DWM in 2021 focusing on the Blackpool exhibition Stuart was amazed and deeply touched that he was remembered with such affection. He told me it was a source of ongoing pleasure that people still enjoyed things he did 40 years ago. "Amazing and very humbling really."



Stuart The Storyteller



Just before this (or just after), Stuart was contacted by someone – I can't remember who by now. Somehow and somehow, rumours of his death had started circulating. It turned out it was another person connected to *Who* fandom, but it didn't stop Stuart getting a taster of fan love before he actually did pass onto the great TARDIS in the sky.

On the morning of Monday 1st August 2022 Stuart sent me this text; "Odd thing just happened.... Stood looking out of bedroom window when a blackbird launched itself off the garden fence to fly straight at me. Slamming into the window it then flew into the bushes over the back!" Unlucky for the bird?

"Christine says it's a bad omen," he said.

Stuart wasn't religious by any stretch, but he'd had enough weird experiences in his life that he shared with us to stop, sit up and question life in this funny old world we live in.

And Christine wasn't wrong as it turned out.

On the 26th August Stuart texted when he got back from the hospital telling Neil, Eric and myself that he had been diagnosed with stage 4 cancer.

After his first 'Keemo' (as he referred to it) in September he was pretty much ready to face whatever was coming. But then Christine fell ill.

In February she passed away.

Stuart The Storyteller

And on March 4th this year, Stuart, Eric, Colin, Kevin, Ian, Neil and myself gathered together at ours for what would turn out to be the last gathering with Stuart for his 70th birthday.

A Batman balloon brought by Kevin with a framed picture by Jim Sangster from Hyde Fundraisers showing Stuart in Time Lord garb with Blackpool tower behind him.

Colin brought his birthday cake and Stuart was able to watch tributes from friends past and present on the TV in a video that Ian and Kevin had been able to organise and put together for him.

Jeremy Bentham giving a particularly poignant tribute. Stuart was deeply moved. It felt like a celebration and also a wake with the main man in attendance.

Stuart could always make us laugh out loud. One evening 'The Prince of Pop', Cliff Richard, appeared on the television. Stuart dismissed him witheringly as "Cliff Richard.. with his nailed on alligator skin".

This was true of his passing too. I can't say what his last text said, but it was funny.

A true Time Lord, our Stuart. He was often seen about the streets, supermarkets and pubs of Atherton and the city centre sporting his "Tom scarf" from the Seventies through to the Noughties. In fact it was his "Tom scarf" that attracted the attention of Jenna Coleman's grandad on holiday in Blackpool one year.



Above: Jim Sangster's 70th birthday present for Stuart captured him wearing a Time Lord costume in Blackpool
© Jim Sangster

And on another holiday in late 2021 he was amazed to see a photo of himself with a Cyberman in a collectors and memorabilia shop.

"Hey," he said, "it's crazy when, at the other side of the country you walk into a shop and find a pic of yourself on the wall...."

We'll be seeing you Stuart.
Keep Friday nights free.

My Mate Stuart

Neil Spencer

In 1981/1982 I used to babysit for our next door neighbours, and when they got back from the pub (half cut) they used to tell me they had been sat with *Doctor Who* in The Little Lion. It turned out it wasn't actually *Doctor Who* but a big fan of the show called Stuart Glazebrook, who often went out sporting a floppy hat, red jacket and a long multi coloured scarf. I knew of Stuart five years before I actually met him.

In 1986 I used to get *Doctor Who Monthly* from the same shop as Gordon Lengdon. Keith, the fella who owned the 'bacca' shop told me about Gordon and said he worked on *Doctor Who*! He asked me if I knew who he was. I didn't, but one evening in early August, me and my mate plucked up the courage to knock on his door. I think it was a Sunday night. It turned out he didn't actually work on *Doctor Who* itself, but was an artist for the fanzines. And he was friends with a fellow artist...Stuart Glazebrook.

I went round to Gordon's on another evening, a Wednesday, when others started to turn up, Stuart Glazebrook, Eric Davies, Ian Taylor and Garry Cullen. Then over the next few weeks I met Kevin Taylor, Colin Hilton, Hilton Fitzsimmons. It wasn't long before Stuart lent me his pirate videos of old episodes that were in the covers that he'd designed, the ones with the TARDIS on them. The only repeats of older 'Who' in recent times had been *The Five Faces of Doctor Who* season in late 1981 and the short *Doctor Who and The Monsters* season in summer 1982 – *Curse of Peladon*, *Genesis of the Daleks* and



Earthshock (which was so recent it didn't really count). The VHS releases were only just starting to trickle out. From 1983 to summer 1986 we had had *Revenge of the Cybermen*, *Brain of Morbius*, *Pyramids of Mars*, *Seeds of Death* and later *Robots of Death* and *Day of the Daleks*.

To suddenly be watching *The Seeds of Doom*, *Terror of the Zygons* and all the other stories Stuart lent me was fan heaven. Especially when compared with what was been offered at the telly at the time.

When Stuart got his house in March 1989 (the one he lived in for the rest of his life) me, Eric, Gordon and some friends from work helped him move in, and we started going round there for regular 'Gatherings'.

My Mate Stuart

Neil Spencer

The day after he moved in we were back again to help him put his wall unit together. I was there until 3.00 in the morning. Me and Stuart were sat knackered in front of the telly. Gordon was asleep and snoring, still sat up with a fag in his hand, the ash quite long and not far from incinerating his fingers. I gestured to Stuart to pass the ashtray. Before I could lean forward and take the cigarette, Gordon's eyes suddenly flicked open. He took a drag, stubbed it out, and fell right back to sleep.

One Sunday evening a few years later Stuart was at mine watching *Chimera*. He'd been "suppin'" (as he used to say) his beer all night. I had to be at work at 5am, but by 3.30am I decided to stay awake and go straight to work. Stuart had fallen asleep with his pint glass still half full in his hand. I quietly reached forward to take it off him, when he suddenly woke up, took a last swig, drained the pint and nodded back off. Cigs and alcohol triggered an instinctive reaction if someone was going to take them away from either Gordon and Stuart!

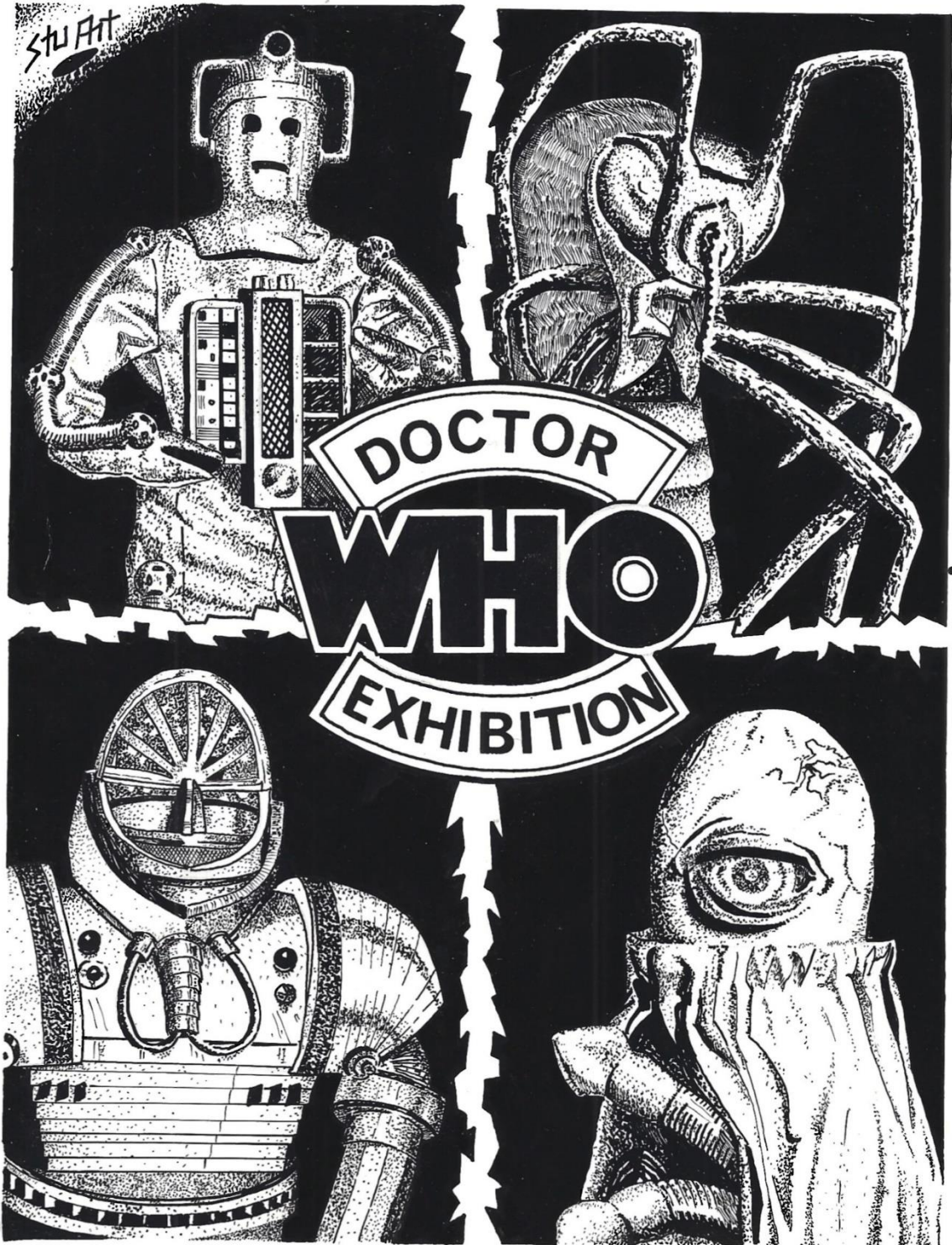
Me and Stuart became good mates. When I was out of work for a while, he paid for *The Avengers* VHS releases. I wanted to collect them so I cleaned for him and Christine. It was a nightmare dusting all his collectables! When I got my own flat in Atherton, Manchester in April 1989 the 'Gatherings' eventually moved to there, and later to Luke's flat in Salford when mine was flattened for redevelopment.



We had some great nights, including the time when I proved my Adipose stress toy wasn't up to the job. After shaking it, the thing suddenly exploded, spraying white Adipose foam all over Eric, the room, and the table that Stuart's new Character Options Dalek collection were lovingly displayed on. It was funny for everyone but Stuart! It smelled nice though, like shampoo. There were parties every Christmas and quiet times too when we'd talk about life, religion and politics. When he retired I became his personal shopper and made sure he could get anything he wanted. He was a bit of a luddite who never wanted the internet at home – or a decent mobile phone.

Stuart last came round on 4th March 2023 for his surprise birthday party. Hopefully the 'Gatherings' will continue until we're picked off one by one. If I hadn't knocked on Gordon's door 37 years ago my social life would have been very different. I don't think I'd have the courage to do that at my age now. I'm glad I did back then though. This motely crew of friends is like a family.

2. EXHIBITION EXPERIENCE



Exhibition Experience

John Collier

In early 1999 Stuart compiled three large photograph albums capturing his life up until that point. They included his collection of *Doctor Who* Blackpool exhibition photographs. Next to every single picture he added short, reflective notes.

Stuart kept a diary for most of his life and he referred to these in order to be as accurate in his recollections as possible. They provide a fascinating retrospective account of his 'Exhibition Experience'. I am grateful to Stuart's friend Luke Andrew for sharing them.

One entry for 1974 states:

"The Spring of '74 saw the opening of the 'Dr. Who' Exhibition at Blackpool. Of course I had to go, with Gordon Surridge. T Rex head started the exhibition proper. A tiny 6" T rex model from 'Invasion of the Dinosaurs' stands in a model hanger. From 'Time Warrior' the Sontaran costume and helmet of Commander Linx. Just before entering the TARDIS control room, this sentinel Dalek waving it's antennae grated a series of commands. A very impressive exhibit, a constant thru the years.

Into the control room which featured a tableau of favourite monsters. Here is a "Moonbase" Cyberman while on the right is an Ice warrior and a Sea devil..... Suspended in the air is Axos and the space station from Pertwee's "The Mutants". We get a glimpse of Alpha Centauri to the left and a Draconian.



Above: The Blackpool exhibition exterior in 1975 © Stuart Glazebrook

Next, the cavern of the Daleks. This featured three Daleks –specially made for the exhibition which moved on tracks, waved their antennae and yelled Dalek phrases – "YOU ARE THE DOCTOR – YOU WILL BE EXTERMINATED!".

Like many *Doctor Who* fans from the Seventies and Eighties the Blackpool exhibition became a mecca for Stuart. It was a place where he could revel in the glory of the series he loved, appreciate the talent of the people that brought the stories to life and get a thrill from wearing screen-used costumes.

We are blessed that he sought to capture what his experiences were like through words and pictures. His passion for the place inspired artwork and articles that celebrated this special location.

Exhibition Experience

In April 1984 *Fantasy Empire* magazine published an article written by Stuart entitled 'Steve Balon – MONSTER MAN!'. This retrospective piece was presented as an interview and accompanied by some of Stuart's illustrations from the late 1970s.

When I was working on *Blackpool Remembered* in 2020, Stuart sent me a letter that included the following confession: "I noticed in the *TARDIS/Fantasy Empire* articles I took a few liberties with absolute truth to make far better reading." At the time I wasn't quite sure what he meant, but things became clearer once I had read the *Fantasy Empire* article.

Stuart's piece was part of a number of pages dedicated to 'Blackpool: The Permanent Exhibition'. Alongside his prose on Steve Balon there were photographs from John Peel – also taken in the late Seventies. John's pictures showed exhibits that would have been seen on display at least five years earlier. For anyone reading the magazine on its release they may have found it a little out of date.

There's a possible reason for this. Stuart's exhibition output in terms of reports, artwork and photographs tend to come from a period that covers the mid to late 1970s. Although he talks later on about wearing an *Earthshock* Cyberman costume there is little material from the 1980s. His friend Luke Andrew makes the point that they both felt that *Doctor Who* "really finished when Tom Baker left" and there is a sense that Stuart's main body of work relating to the Blackpool exhibition pretty much runs dry around that time.



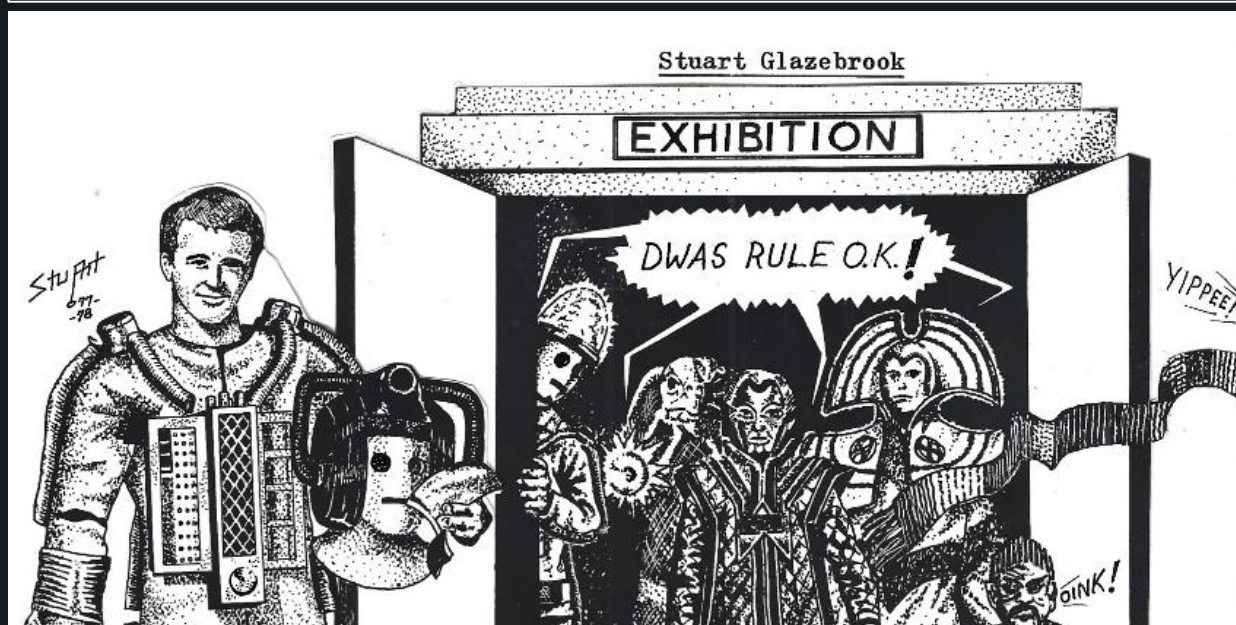
Exhibition Experience



By Stuart Glazebrook

Above and below: Two of Stuart's illustrations from *Fantasy Empire* magazine. Although the issue was published in April 1984 the illustrations date from the late 1970s.

© Stuart Glazebrook





1975

Exhibition Report 1975

Stuart Glazebrook

Stuart wrote many Blackpool exhibition reports, the first of which appeared in Issue 5 of *TARDIS* fanzine in April 1976:

A harsh metallic voice barks out commands over Blackpool's Golden Mile – "HUMANOIDS WILL STAND STILL FOR IDENTIFICATION! THE TARDIS IS UNDER DALEK CONTROL! YOU MAY ADVANCE!".

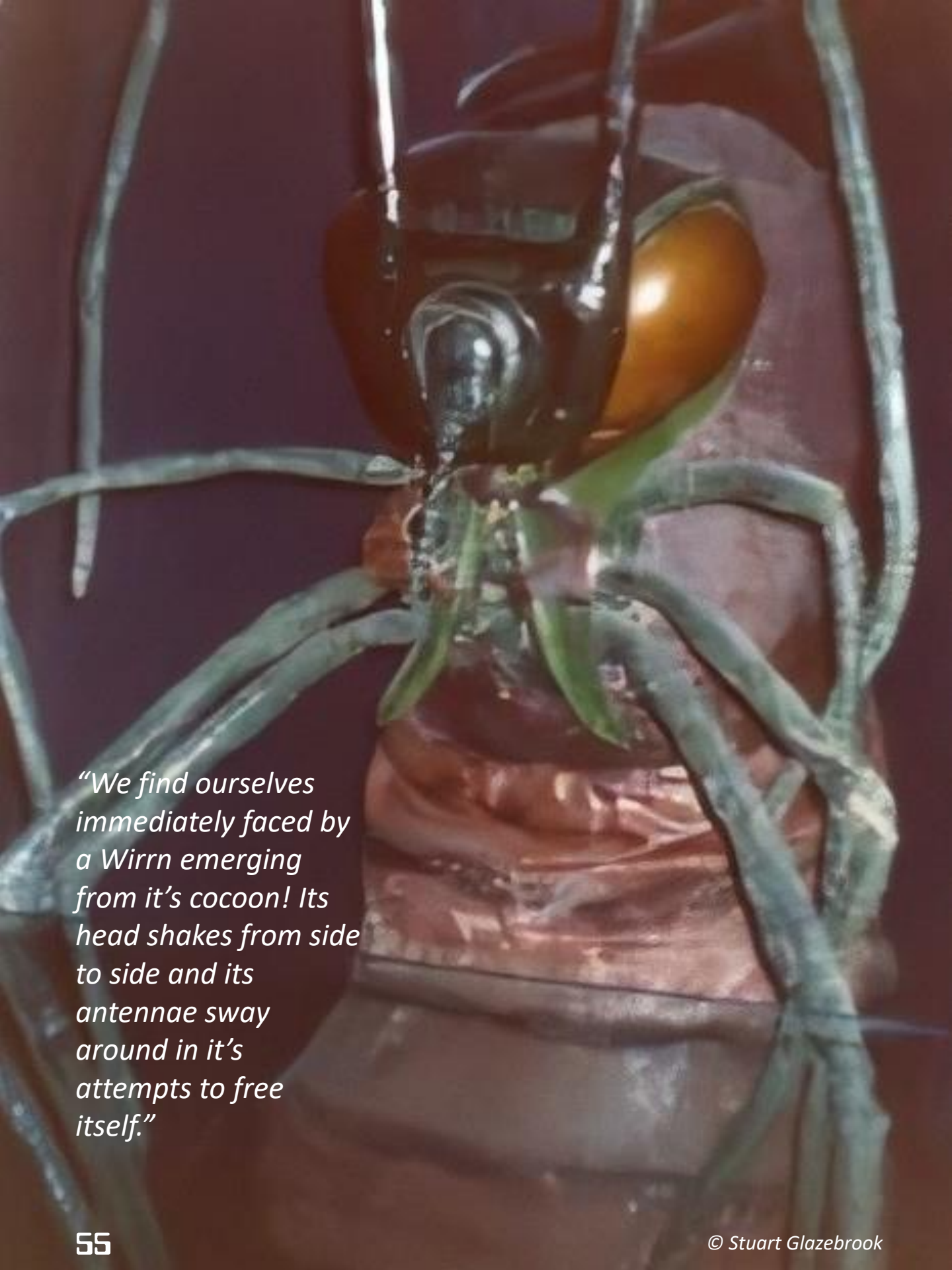
The Dalek voice issues forth from a loudspeaker placed outside the *Doctor Who* Exhibition and is, of course, a lure to draw in humanoids, as are the giant placards which dare us to 'Visit the Tardis' and 'Defy the Daleks'.

The entrance to the exhibition is through a slightly larger than life-size TARDIS which accommodates the pay-desk, and for the sum of 30p we are admitted into a world of fantasy and dreams – the incredible world of *Doctor Who*!

Directly ahead of the pay-desk, two faces of the Doctor adorn the matt black walls. Firstly the face of Mk. III Doctor – Jon Pertwee, and opposite we have Tom Baker, complete with scarf.

So with the *Doctor Who* theme music whirling around us, we enter the underworld, down a steep flight of steps, while over our heads a pterodactyl from *Invasion of the Dinosaurs* menaces a large *Doctor Who* motif. It is at the bottom of these steps that the exhibition really begins, as we find ourselves immediately faced by a Wirrn emerging from it's cocoon! Its head shakes from side to side and its antennae sway around in it's attempts to free itself.





"We find ourselves immediately faced by a Wirrn emerging from it's cocoon! Its head shakes from side to side and its antennae sway around in it's attempts to free itself."

Exhibition Report 1975

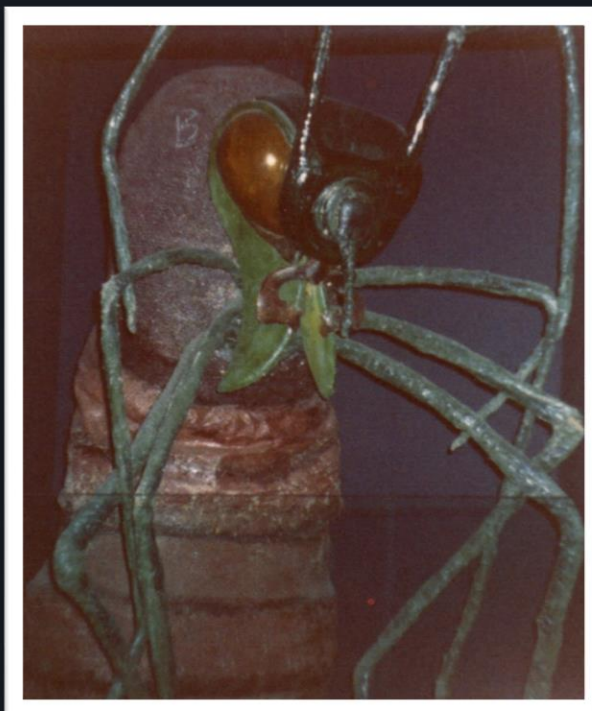
Stuart Glazebrook

The shock effect of the animated WIRRN head is accentuated by a weird green light constantly flashing on and off, giving the scene a really unearthly air.

By the side of this on the wall is a really fine piece of artwork depicting the Doctor's transformations from William Hartnell to Jon Pertwee.

Under this, a metallic notice in computer-style lettering is informing us that with the exception of the Daleks, all exhibits are the actual ones used in the filming and video-tape recordings of 'Dr. Who'.

Right: The Wirrn at Blackpool in 1975
© Stuart Glazebrook



**WITH THE EXCEPTION OF THE DALEKS,
ALL MODELS AND MONSTERS SHOWN
IN THIS EXHIBITION ARE THE ACTUAL
ONES USED IN THE FILMING AND
VIDEO TAPE-RECORDING OF**

**THE ADVENTURES OF DR. WHO
BY**

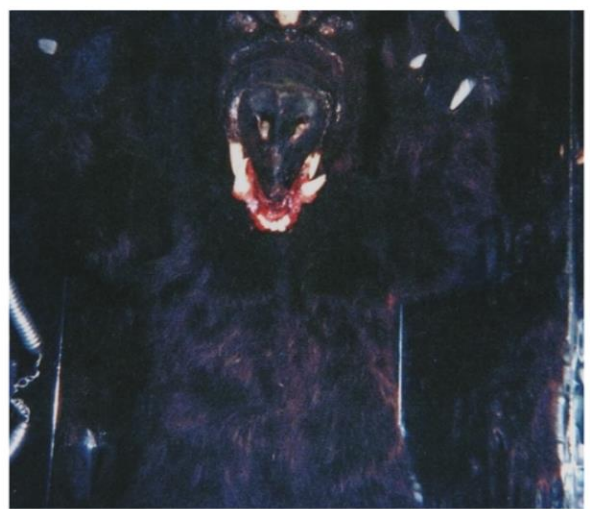
BBC tv

Exhibition Report 1975

Stuart Glazebrook



Above: K1 otherwise known as the Giant Robot © Stuart Glazebrook Below: The mighty Aggedor © Gary Vernon



But what really captures the eye in this opening part of the exhibition is Professor Kettlewell's Robot, a gleaming, silver giant standing almost seven foot high. It really is a magnificent sight to behold and, to me is worth the entrance fee on its own! The neutral circuits on its head glow a fiery red as it informs us that "I CAN BRING ABOUT THE DESTRUCTION OF HUMANITY – MANKIND DOES NOT DESERVE TO EXIST!".

The atomiser gun which is lodged under its left arm, glows threateningly but fails to work, thank goodness, as the Robot goes on to say: "I SHALL BUILD MORE MACHINES LIKE MYSELF – MACHINES DO NOT LIE!". Seconds later we are advised to: "GO! GO NOW OR I SHALL DESTROY YOU ALL!" However, as we shuffle onwards, we are left with the comforting line – "DO NOT FEAR, YOU ALONE WILL SURVIVE!".

The sheer size and proximity of this metal monster go hand in hand to radiate an aura of menace that's quite unnerving, yet strangely fascinating.

After that, the next stop seems rather drab. *Invasion of the Dinosaurs* features three lifeless models approx. 18" in height and in a cold, grey city setting. Very uninspiring this so we move on, coming face to face with the Royal Beast of Peladon – the mighty Aggedor who is rearing up threateningly on his hind legs with vicious claws outstretched, while a party of Eight-Legs from Metebelis Three keep him company. Quite a good exhibit this, but there is something lacking.

Exhibition Report 1975

Stuart Glazebrook



© Stuart Glazebrook

Call it 'human participation' if you like, but the majestic figure of Aggedor resembles a stuffed bear in a museum and with regard to the Eight-Legs, apart from the natural fear that people have of spiders, they aren't all that terrible, for with no movement, these two look like giant museum pieces.

Onwards past a photograph of Sarah Jane Smith with Aggedor, and a large print of the Dalek Supreme, we come upon yet another exhibit from *Invasion of the Dinosaurs*. This depicts a Triceratops in an underground tube station, and with accompanying growls and grunts, the monster's head

turns from side to side, looking around the platform.

The modelling of both the monster and the station is quite superb and of the three *Invasion* exhibits, this is by far the best.

Farther down the dimly lit corridor we come upon an incredible piece of workmanship by a *Doctor Who* fan, no less. Set behind a glass panel of approx. 12' x 4' we see miniature models and settings from 'Dr. Who' which have been erected from card, modelling clay and ordinary household objects using just photographs as guides.

Exhibition Report 1975

Stuart Glazebrook

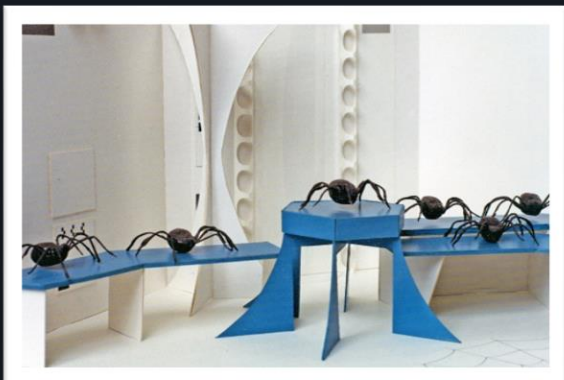
There are nine different sections here, consisting of: the Doctor's workshop at UNIT complete with TARDIS; Dalek control room on Skaro which contains the Dalek Supreme and two other Daleks approx. 6" in height; the Dalek interrogation room; the control room of the Metebelis Spiders; the Master's TARDIS; the Mutant control centre, featuring a Mutant and the Guardian from *Colony in Space*, circa 1971.

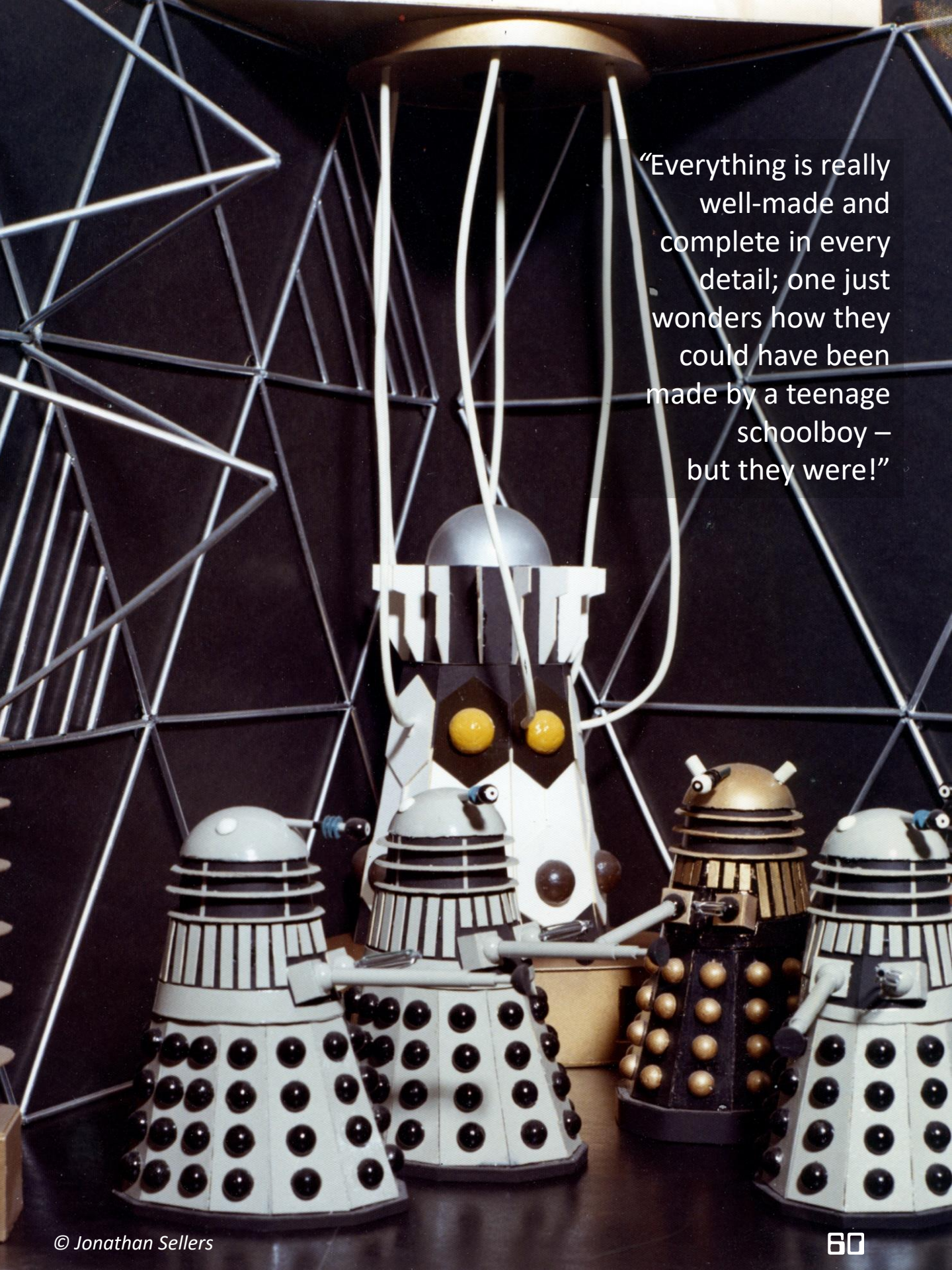
Also, we have the interior of the TARDIS which is probably the most intricate piece of all. It contains a superbly made hexagonal control console which is surrounded by superbly made models of some of the Doctor's enemies including a Sea Devil, Alpha Centauri and a Quark. Set in the centre of all of this is a lunar base model, complete with spaceships, tiny spacemen and even craters!

All this is a fascinating display which must have taken months of painstaking work. Everything is really well-made and complete in every detail; one just wonders how they could have been made by a teenage schoolboy – but they were!



Above (from top to bottom): Models made by teenager Jonathan Sellers. The U.N.I.T. laboratory. The Dalek Control room. The TARDIS console room. Right: Metebelis Spiders. Photographs © Jonathan Sellers





"Everything is really well-made and complete in every detail; one just wonders how they could have been made by a teenage schoolboy – but they were!"

Exhibition Report 1975

Stuart Glazebrook



Onwards again down the dim corridor, deafened by the whooshing and whirling sound effects we come upon what must be the most frightening exhibit of all – the Worrn swarm leader!

This looks very realistic, something like a giant locust, yet one can almost detect a malevolent intelligence shining deep inside its massive eyes. One thing is certain – the *Ark In Space* must have been really nasty with these monsters on the rampage.

On leaving the Worrn the corridor takes a sharp bend towards the TARDIS control room, and guarding the entrance we run smack into the dreaded Gold Dalek!

Its sucker arm waves around as it scans us with its eye-stick, then we hear the familiar grating monotone voice: “Halt! Identify – identify! Obey the Daleks – Obey! Obey!”. It continues to hammer out a battery of dialogue: “WE HAVE CAPTURED THE TARDIS – THE TARDIS IS UNDER DALEK CONTROL! IT IS FORBIDDEN TO SMOKE – SMOKERS WILL BE EXTERMINATED!” So after giving us the once over we are ordered to – “PROCEED WITH CAUTION! MOVE! MOVE! MOVE!”. But most people do not obey, they linger for a few moments to gape in awe and fascination at the world famous metal monster. There is no doubt that the Daleks exude that special magic, that intangible charisma that can hold people spellbound.

Exhibition Report 1975

Stuart Glazebrook



© Stuart Glazebrook

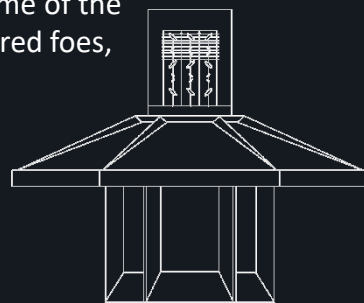
But what is it about these 5' tall pepper-pots, as they have been called, that has that power? Greater minds than mine have tried to answer that, but to no avail.

Yet whatever it is, when faced with a Dalek, one can just feel that power, and long may it last! However, 'proceeding with caution' we enter the circular control room which is complete with the Doctor's hexagonal console in the centre, flashing lights, sound effects and of course, more monsters!

The console itself is surrounded by a barrier and encased in a glass box, so it's pretty obvious the BBC don't want it touched in any way.

But all round the edges of the room runs a console panel with many buttons and levers which the younger visitors can excitedly manipulate the flashing lights and 'control the TARDIS'.

Beyond the TARDIS border lies an alien landscape, this runs in a semi-circle around the room. This barren world is inhabited by some of the Doctor's most feared foes, new and old.



Exhibition Report 1975

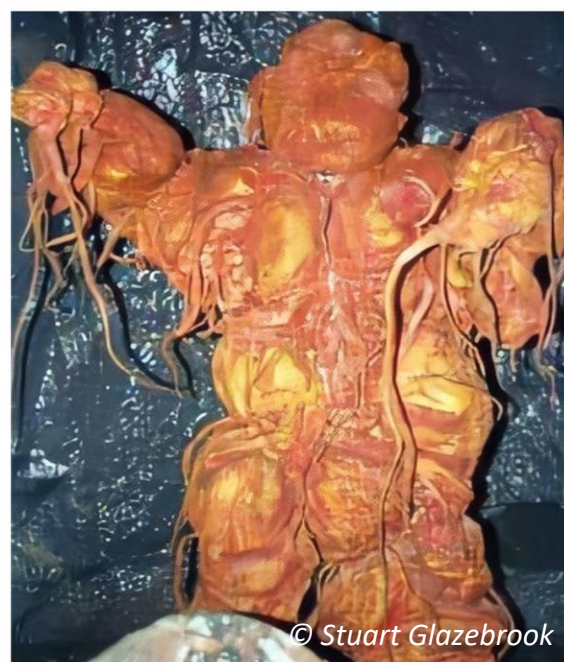
Stuart Glazebrook



© Stuart Glazebrook

Firstly, on the right as we walk round we are confronted by a gleaming metallic Cyberman which is however, an old variety from *The Moonbase* way back in 1967. Next seated on a rock we have a Draconian who looks unnervingly straight at us, while behind him stands the nerve-stricken Alpha Centauri, our six-armed friend last seen on the planet Peladon.

Then from *The Claws of Axos* in 1971 we come upon a dried-up looking Axon monster. With it's dull red external organs which look pathetic, it must be the worst exhibit on show, bearing a strong resemblance to a poorly stuffed ragged sack!



© Stuart Glazebrook

Exhibition Report 1975

Stuart Glazebrook

Another disappointment comes next, with the Yeti. Its face (though why it should have one at all beats me!) seems to have been made from papier-mâché then tacked on to the head. To make things worse, this mask has two eyes and a really silly looking mouth cut into it. Ah well, no one's perfect.

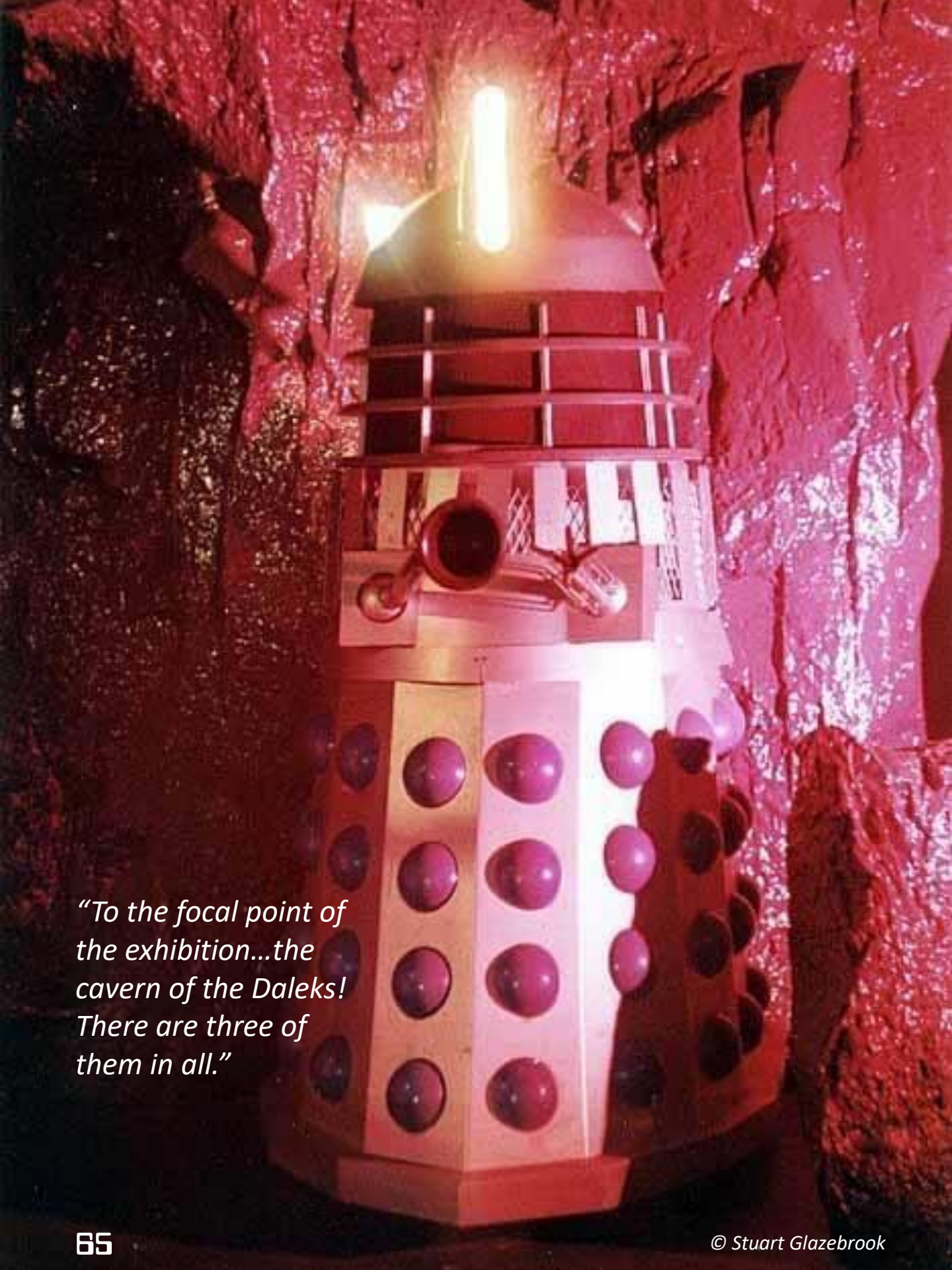
Then we have a Sea Devil appearing from behind a rock formation. This monster from 1972 looks amazingly real apart from, possibly being wet, and behind this man-lizard stand two shiny green Ice Warriors, no doubt hatching a nasty plot.

Moving along we pass a cluster of Exxilons from *Death to the Daleks* in 1974. These figures are completely covered in sack cloths and are quite drab and meaningless. So we move on. To the focal point of the exhibition...the cavern of the Daleks! There are three of them in all; two trundle around on circular tracks which take them out of view behind rock clusters where they remain for a moment, before reappearing to join another Dalek, which is stationary in the middle of the cave.

At this point the lights on their heads switch on and they begin to speak, threatening all present : - "IF YOU ARE THE DOCTOR YOU WILL BE EXTERMINATED!" says one. "COMPUTER SCAN NEGATIVE – IT IS NOT THE DOCTOR. WE HAVE FAILED – WE HAVE FAILED! AM LOSING CONTROL – AAHHHH!" The afflicted Dalek is ordered to "RETURN TO CORRECTION CENTRE FOR RE-PROGRAMMING." "I OBEY – I OBEY – I OBEY!" it intones as it trundles off behind the rocks. The next time out is a different dialogue from them, there are three "speeches" in all which run alternately.



Photographs © Stuart Glazebrook

A tall, cylindrical, metallic structure resembling a Dalek, positioned in a cave-like setting. The structure has a domed top with a glowing light, a central circular opening, and a lower section with a grid of circular protrusions. The background is a rough, rocky wall illuminated with red light.

*"To the focal point of
the exhibition...the
cavern of the Daleks!
There are three of
them in all."*

Exhibition Report 1975

Stuart Glazebrook

If one looks hard enough, a Silurian from 1970 can be seen in the cave, partly hidden by rocks behind the Daleks.

The Cavern is a superb scene which must please all *Dr Who*/Dalek fans, although sadly it also means the end of the exhibition, so we made our way out past a lonely Ogron sentry to the souvenir booth which sells *Doctor Who* books, stickers, badges, toys etc.

One amusing point is a Cyberman head on the counter which is used to inflate Doctor Who balloons! Oh my, they won't like that on Telos, will they?!!!

At the time of writing, this is the second year of the exhibition at Blackpool and it is more or less the same as the year before with the exception of the Robot and the Wirrn.

Commander Linx is missing this year, along with a giant dinosaur head sticking through a wall – these are apparently now on show at the Longleat exhibition.

It is, on the whole, a superb show which is well worth 30p of anyone's cash (15p to children). There are things which could be improved, sure – but then I must say that the good things far outweigh the bad and if the exhibition reopens this summer I heartily urge anyone who is in the area to 'DEFY THE DALEKS'.



Photographs © Stuart Glazebrook

Diary Entry 1975

Stuart Glazebook

On Friday 5th September 1975 Tom Baker, Ian Marter and Elisabeth Sladen were in Blackpool to officially switch on the illuminations.

Stuart's 1999 notes read as follows:

"Photos supplied to me by my friend Steve Balon show the stars of the show – they arrive by Limo. Outside the TARDIS entrance, Tom Baker complete with his famed floppy hat greets crowds in his customary showman like way!

And what crowds there were! Tom, the 4th Doctor, had only been in the role a year, but was very popular. Here he is signing postcards for fans. Armed with a handful of signed photos Tom happily hands them out to the crowds.

He was joined on the day by Elisabeth Sladen – the Doctor's assistant Sarah Jane Smith. She remains the most popular assistant ever with most fans – including me!

Also here with them was Ian Marter – assistant Harry Sullivan. Together these three made the best team ever in the show until Ian left just after this."

Photographs © Steve Balon



1976



Stuart's original artwork used for the cover of TARDIS Volume 1 No. 5 © Stuart Glazebrook

Diary Entry 1976

Stuart Glazebook

Friday 16th April 1976

"Good Friday saw the traditional trip to Blackpool by the boys of the Lion Inn F.C by coach from the Punchbowl at 10 am and into the pubs from 11 am to 3pm. The boozy Blackpool trips on bank hols were something to look forward to...and to think now how merry we got as the pubs closed at 4pm and never any trouble.

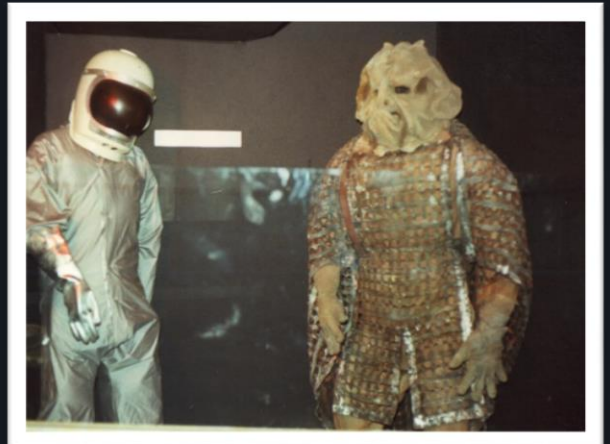
Then inevitably it was time to visit the 'Doctor Who' Exhibition for the first time this year, Now in its 3rd season... A Cyberman greets, Davros and Sentinel Dalek now in its 3rd year...Then it's off to the pub for a quick pint before getting the coach home."

Monday 19th April 1976

"Just three days later we were back again on Easter Monday! I had the nerve to go in my 'Dr Who' outfit...As luck would have it my mate from Leigh was there, Steve Balon in 'Death to the Daleks' hybrid costume: an Exillon body and Antibody head. He chokes Barry the exhibition manager.

We soon get to grips with each other inside the exhibition doors – this was at the top of the stairs into the exhibition decorated with Tom's face.

We had a bit of fun in the TARDIS console room as The Doctor and Monster – great to see the reactions of the punters...This was the first of many sessions in costume that we would have over the coming years – a chance to wear actual 'Dr Who' outfits – a dream!"



Photographs © Stuart Glazebrook

Diary Entry 1976

Stuart Glazebrook

"Pix appeared in the Atherton 'Journal' about a bloke from Leigh who regularly went to Blackpool and wore the costumes! Naturally I got in touch with him in '76 and we became good friends – Steve Balon.

Steve would prowl the corridors! Great fun scaring the hell out of the punters! The Zygon outfit only aired in Sept' 75 and so was almost fresh from filming."

Stuart Glazebrook

Blackpool Exhibition 1976



Clockwise from top left: Davros in the Dalek display. Zygon spaceship from *Terror of the Zygons*. Model of the Krynoid monster and Chase's mansion from *The Seeds of Doom*. Console Room display. Styre from *The Sontaran Experiment*. Photographs © Stuart Glazebrook





DOCTOR
WHO

APPRECIATION SOCIETY

Inside there was a revised version of Stuart's Blackpool exhibition review of the 1975 season that had been printed in the April 1976 issue of TARDS fanzine.

BLACKPOOL

A harsh metallic voice barks out commands over Blackpool's Golden Mile: "HUMANIDS WILL STAND STILL FOR IDENTIFICATION! THE TARDIS IS UNDER DALEK CONTROL! YOU MAY ADVANCE!"

The Dalek voice issues forth from a loudspeaker placed outside the booth who Exhibitions and is of course a lure to draw in humanoids. As are the giant placards which dare us to 'visit the Tardis' and 'defeat the Daleks'.

The entrance to the exhibition is through a rather larger than life-size Tardis, which accommodates the pay-desk, and for the sum of 30p we are admitted into a world of fantasy and drama - the incredible world of Doctor Who!

Directly ahead of the pay-desk, two faces of the Doctor adorn the black matt walls. Firstly the face of Mark III Doctor - Jon Pertwee, and opposite we have Tom Baker complete with scarf.

So with the Doctor Who theme in mind, we found us in the entrance of the Tardis, and the Tardis is the Tardis!

musical whirling around us we enter the underworld, down a steep flight of steps, while over our heads a "terracotta" from "Vision of the Dinosaurs" dactyl from "Vision of the Dinosaurs" menaces a large Doctor Who motif.

It is at the bottom of these stairs that the Exhibition really begins as we find ourselves facing a Zygion scene comprising of Broton, another Zygion and various bits of their organic technology. This is largely enclosed behind a glass screen, and somehow given a soft

another *Zygon* organic technology. A glass screen and is somehow given a so blurred effect which makes it so

Further on are two models from "Terror of the Zygons". First, an oil rig falling over into the sea under attack from the Scarascan, and secondly, the weird Zygon space-ship on landing in a deserted quarry where it was to meet it's end. Between these two lies the mansion of Harrison Lyde covered by the fully grown Krymoid, which is a most interesting exhibit.

Next, surprisingly by himself, we find the creator of the Daleks! No, not Terry Nation, but Davros. Sitting all alone illuminated by red and green lights, his claw hovers over the control that will call the Daleks to him again.

On leaving the creator we turn to confront the created. Guarding the entrance to the Control room stands the Gold Dalek! It's sucker stick waves around as it scans us with it's eye stick, then we hear the familiar grating monotone voice: "Halt! Identify - Identify! Obey the Daleks - Obey! Obey!"

But most people do not obey,
they linger for a few moments to
gape in awe and fascination at the
world famous metal monster at the
is no doubt that the Delaks... there
that special magic, that intangible
charisma that only the Delaks have
bound. But what it hold people spell-
bound. And what it about these
call pepper-pots, as they have
been called, that has that power?
answer that has mine have tried
whatever it, but to no avail.
Delak, one can just feel with
er, and long may it last!

However, I still!

However, 'proceeding with caution' we enter the circular control room which is complete with ..

..// underwater - a top class exhibit,
and what a starter to what your app-
etites! By the side of this on the
fine price of artwork

By the side of
a really fine piece of art
depicting the Doctor's transformation
from William Hartnell to Patrick Troughton
to Jon Pertwee. Under this is a
metallic notice in computer style
lettering is informing us that with the
exception of the Daleks, all the ex-
hibits are the actual ones used in the
filming and video-tape recordings of
the Doctor who.

Replacing last year's stupefying
"An evil looking" men to

Replacing last year's stupendous 'Robot' is an evil looking 8 foot Zygon Krynoid. It took two men to operate this when it was on the box, and no wonder for what a scary haul of a thing it is with it's tentacles (roots ?) waving around as it gasps and pulsates, it's raw snapping away in search of the human flesh it needs to survive.

Then we have the story of the Brain of Morbious in a few dead words lying around and equipment that keep the brain alive before the brain lies in the creature. The brain lies immersed in a vat in churning yellow liquid and the vord is bubbling and waves here is the decapitated head of a Munk lying on a bench with it's maned eyes rolling around and it's maned, or mouth, is hanging open and shut with a mussy glacking sound. This feature alone has a soundtrack with Morbious wailing "I am still here!"

...the console in
and, of course, sound
The console itself is surrounded
by a barrier and encased in a glass
box, so it's pretty obvious the BBC
don't want it touched in any way . But
all round the edges of the room runs
a console panel with many buttons and
levers which the younger visitors can
excitedly manipulate the flatiron can
lights and "Optical

...ers which the young visitors a-
excitedly manipulate the flashing
lights and 'Control the Tardis'.
Beyond the Tardis border lies
an alien landscape, this runs in a
semi-circle around the room. This
area is inhabited by some of the
Doctors' most feared foes. Immedi-
ately to our right stand two gleaming
silver Cybermen who look like
have just had a

Further on stands the black helmeted servant of Sutekh, though this is wrongly labelled as Sutekh himself, and behind him is a Mummy, but not a very convincing one is gleaming white wrappings and with two blue bands around it's head.

Finally we have the reason? we pass Field Major Styrrre and his robot machine both situated in a rather dark-as also at the end of the cavern we find Kraal scientist Styggren, from 'The Android Invasion' stands beside one of his white suited androids. This is a superb scene and Dr. Who

Dr. Cybertron, from 'The
his white suited androids. This cavern
is a superb scene which must please all
Dr. who fans, 'though sadly it means the
end of the exhibition, so we made our
way past the souvenir desk which sells
books, stickers, badges and toys. One
amusing point is a Cyberman band. One
counter which is used to blow up the
who balloons! Oh yes, that was Dr.
that on Teiga will be the last.

At the time of writing this is the third year of the exhibition at Blackpool and it shows more changes than previously - I gather exhibits are changed during the 'open' season, is, on the whole, a superb show. Each is the whole, a superb show. are well worth the

is, on the whole, a superb show, but then I must say that the good out-weigh the bad and I heartily urge the who is in the area to 'Defy the ts!!!'

STUART GLASS

STUART GLAZEBROOK



Adults 30.
Children 20

Blackpool On Parade 1976

TARDIS



and
D-W-T-F-C
magazine

**June 12.
1976**

Blackpool Extra !



Original artwork for the *TARDIS Blackpool Extra 1976* © Stuart Glazebrook

Blackpool On Parade

1976 saw Blackpool Borough Council celebrate its centenary, with events planned throughout the year to recognise this milestone.

This included *Blackpool On Parade*, a procession which took place on Saturday 12th June that involved local organisations and businesses parading down the Golden Mile, including the *Doctor Who* exhibition.

Stuart Glazebrook was one of those involved in the parade and he wrote about his experience in the June edition of the *TARDIS* fanzine:

"We led a procession of over 200 floats along the seemingly endless miles of the Blackpool prom. The whole length of the prom was packed with cheering people on both sides of the road as Tom flashed smiles and waved to young and old alike, all jostling for a good look at these strange celebrities.

The monsters played their part well, giving their armed guard a rough time as they ran around, menacing the crowds, unfortunately upsetting a few children, and I think, a few adults too!

I joined the aliens as they collapsed by the beach exhausted! Costumes were unzipped, unplugged and untied and masks were temporarily thrown aside. Never have I seen sicker men!"



Diary Entry 1976

Stuart Glazebook



© Stuart Glazebrook

Saturday 12th June 1976^A

A wonderful day! Arriving at Blackpool at 11am I found several monsters roaming outside the exhibition.

Then I found out Tom Baker was due! It was carnival day and 'Dr Who' was to lead the event, so several people were hired to wear monster suits. I'd have done it for nowt but all outfits were taken...

Barry the exhibition manager in a Zygon costume. It was really hot and sunny, all monsters suffered, having to walk down the Golden Mile in baking heat.

My mate Steve Balon was there in the Styre Sontaran suit, plus a Zygon, a Cyberman, an Exillon, Styggron with a D.W.A.S. member, a Sea Devil plus a UNIT soldier.

At last I get to see the great man in real life for the first time! I guess you, Dear Reader, could suspect by this point that I was mad on 'Dr Who'!

Back at the exhibition I took 2 awful pics of Steve minus his Styre head before catching the coach back home. I couldn't wait to tell the folks about this brill day!"

Diary Entry 1976

Stuart Glazebook



© Richard Leaver

Thursday 1st July 1976

During a 2 week holiday I spent a few days out with my mother – this was a long hot summer! We visited the exhibition. I had taken my tape recorder with me in order to record some of the sound effects there. Finished up with over 30 mins of it – wonder if I still have it somewhere?

Mother was very patient with me as I did all this! She even said she enjoyed the exhibition – “Eeh I’ve always liked the Daleks!” Even posing for photos (outside the exhibition).

I sadly can’t recall the rest of the day... but we went on the Central Pier and took several pics.

Sunday 31st October 1976

Back to Blackpool for the final time this year with Jan Unsworth. Bessie was on the prom. Met ‘Dr Who’ fans Bev Manton and Dave Leonard from Macclesfield. Dave and I met at the exhibition – he was a bit in awe that I was the DWAS artist – yes I had a fan! We kept in touch for years.

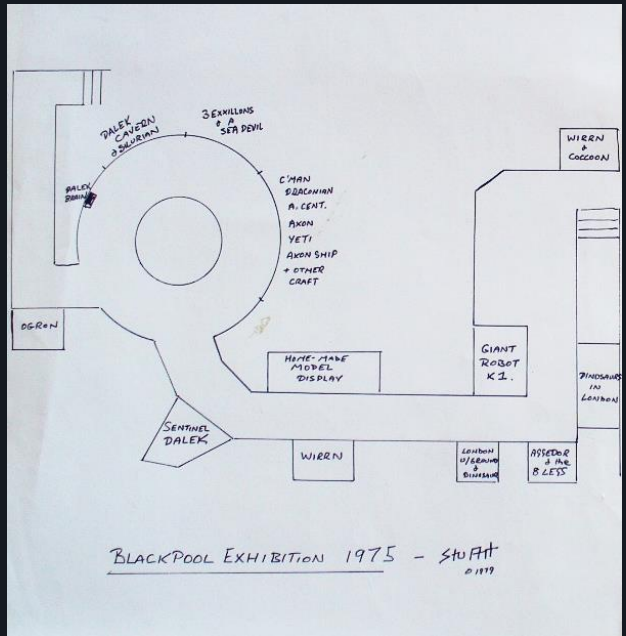
A Seal of Approval

Alex Storer

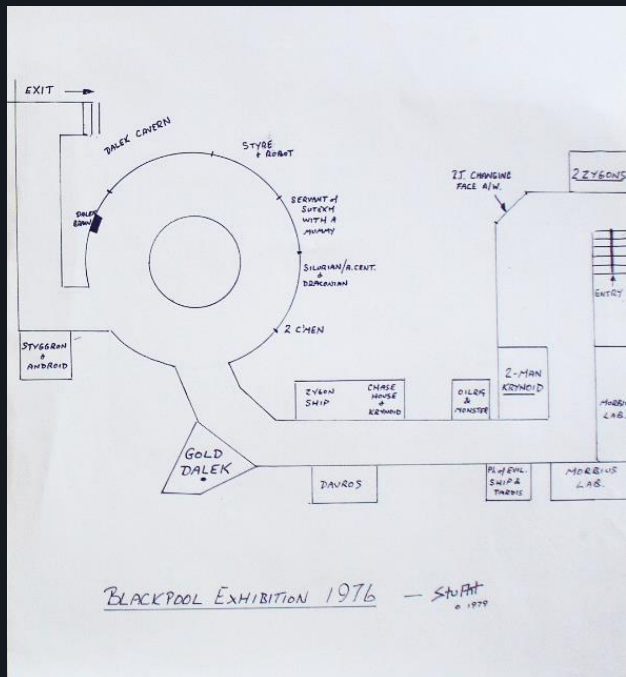
My interest in the original Blackpool exhibition resurfaced back in 2010, when I was writing a short book, *Who, Where and When*, which brought together my various memories of growing up with the show in the 1980s. Central to my childhood fandom was my visit to the Blackpool exhibition in 1985. Digging out my old photographs brought memories flooding back with a sudden reawakening of the senses... the smell of the exhibition, the cacophony of sounds and the unbelievable excitement.

After completing the book project, I set about drawing up a 1985 floor plan of the exhibition. I had a vague memory of the shape of the place (which I got wrong, initially) and order of things, but I turned to the Internet in the hopes of finding more information, and ideally some photographs. Back then, there was no Facebook group for the exhibitions and threads on various forums were few and far between, so information seemed scarce. It was the Hyde Fundraisers website and Richard Who pages which yielded the best results, and there I felt I had unearthed a mini treasure trove in a distant corner of the world wide web. This sparked a new obsession, especially as all the photos were far better than mine – and one name kept reappearing: Stuart Glazebrook.

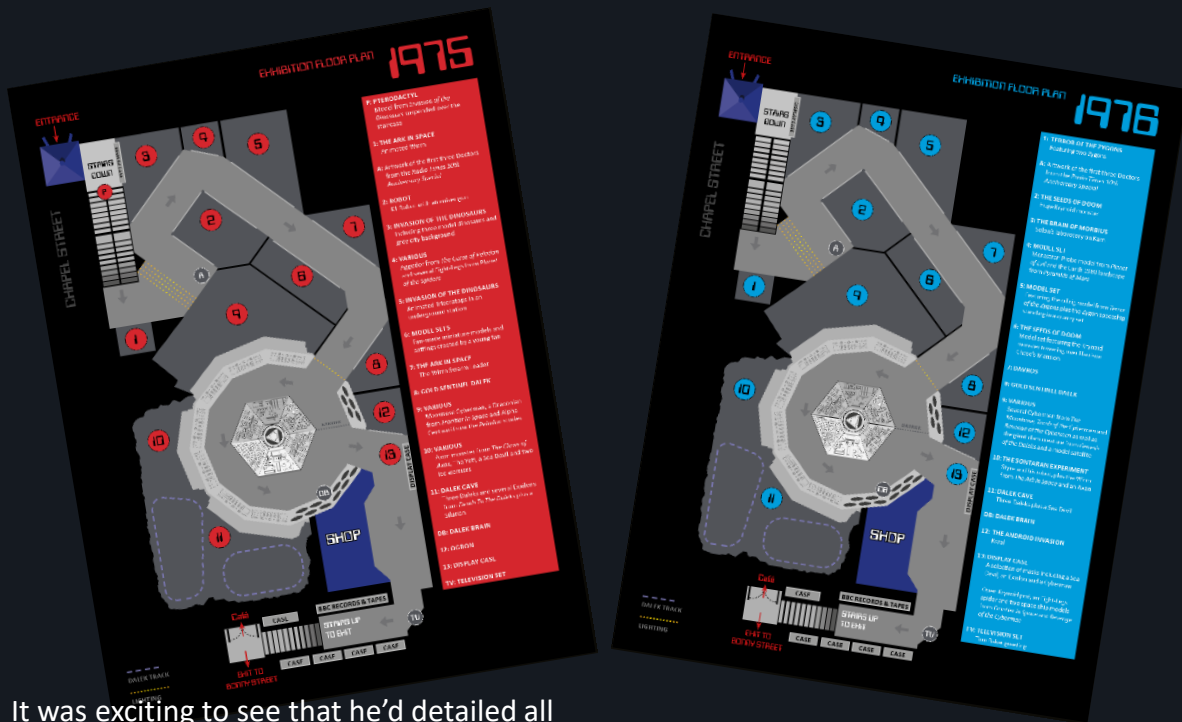
During my searches, I also came across tiny, low-resolution scans of hand-drawn exhibition floor plans from the late 1970s – again credited to Stuart. These became invaluable (if somewhat hard to read) references for my own project.



Above: Stuart's 1975 floor plan.
Below: Stuart's 1976 floor plan.
Both were drawn in 1979
© *Stuart Glazebrook*



A Seal of Approval



It was exciting to see that he'd detailed all the exhibits, although with the small images, I could only make out a few things, such as the 'Wirrn', 'Sentinel Dalek', 'Giant Robot' and 'Dalek Cavern'. I also made out the Dalek Brain! The fact he had gone to lengths to list the exhibits and do his best to draw up an accurate layout was inspiring. Before finding this, I had hoped my floor plan project was going to be a first, since I hadn't found anything like it online, but Stuart had already been busy in the 70s recounting what was there during his time.

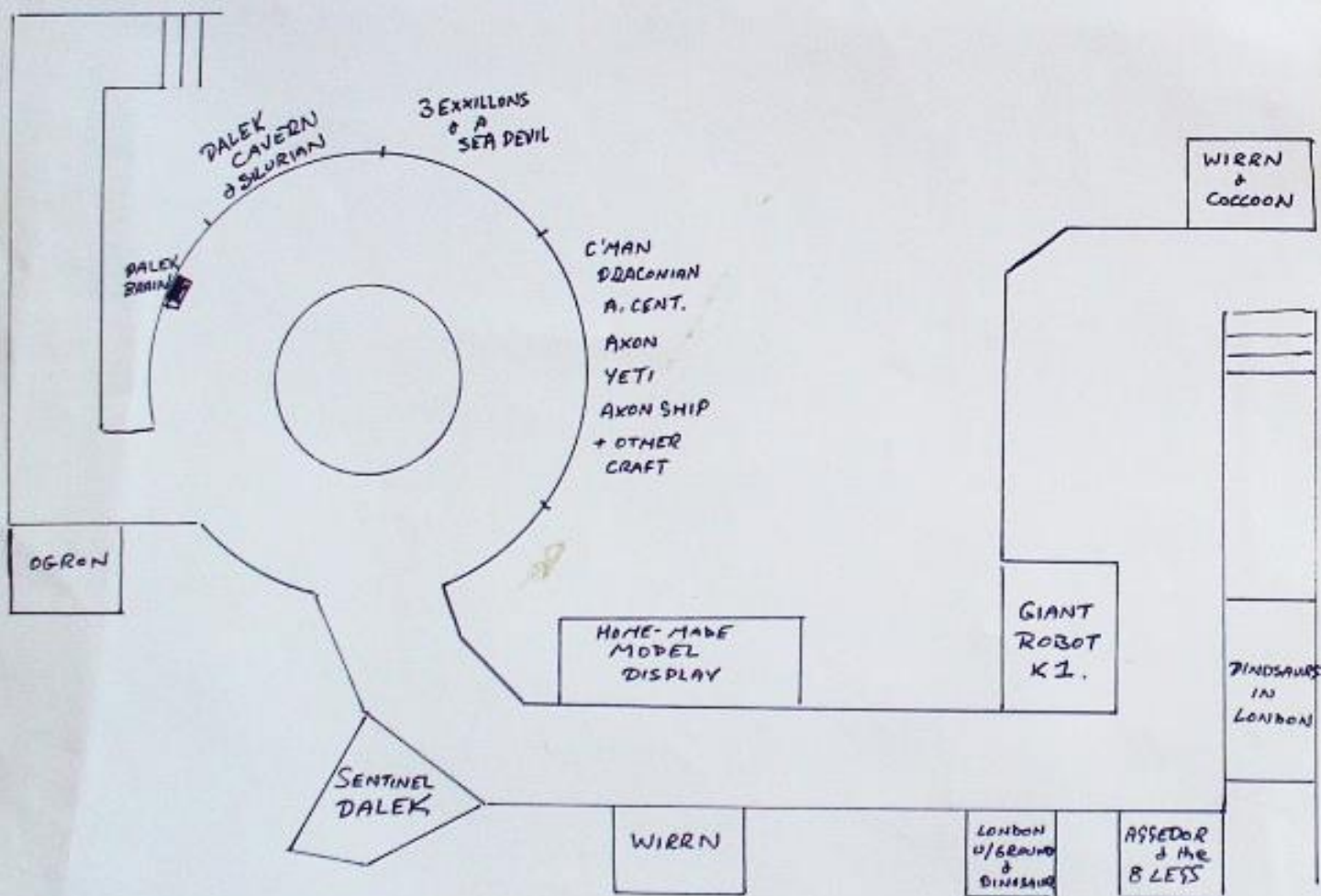
I had no idea back then of Stuart's involvement in fandom, with the exhibition itself or the fact he was such a talented artist. It was only when working on *Blackpool Remembered* in 2020, that I saw most of Stuart's amazing pieces for the first time, and they blew me away. This was the kind of artwork that inspired me. Stuart's name remains synonymous with the exhibition in my mind.

Above: Alex's 1975 and 1976
exhibition floor plans © Alex Storer

A figure as enigmatic as the place itself... his floor plans and photos were discreetly left out there for fans like me to discover. Although I had no contact with Stuart myself, having him on-board for *Blackpool Remembered*, and his approval for the use of his stunning illustrations made the project extra special; as if a crucial seal of approval had been given. We can take some comfort in knowing how happy and impressed he was with the finished result, which gave new life to his photographs and artwork for a whole new generation of fans to enjoy.

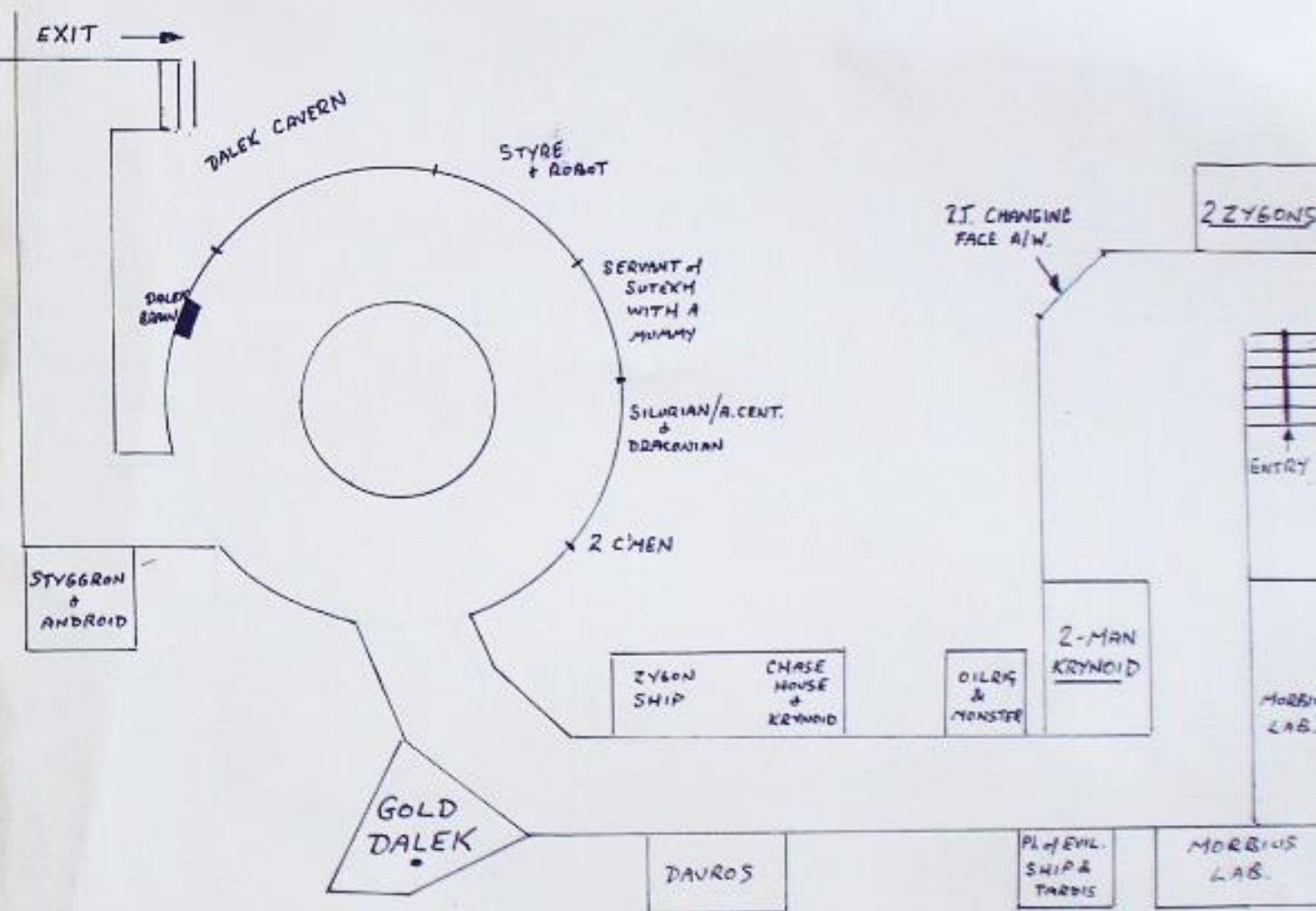
Our books wouldn't be the same without Stuart, and the world of *Doctor Who* fandom has lost a discreetly shining star. There is no doubt he will be deeply missed.

Stuart's 1975 Floor Plan



BLACKPOOL EXHIBITION 1975 - STUART
© 1979

Stuart's 1976 Floor Plan



BLACKPOOL EXHIBITION 1976 — STUART
© 1979

1977



TARDIS

15p No.6

77

BLACKPOOL LONGLEAT

EXHIBITION

ENTER...ENTER
ZERO...STOP



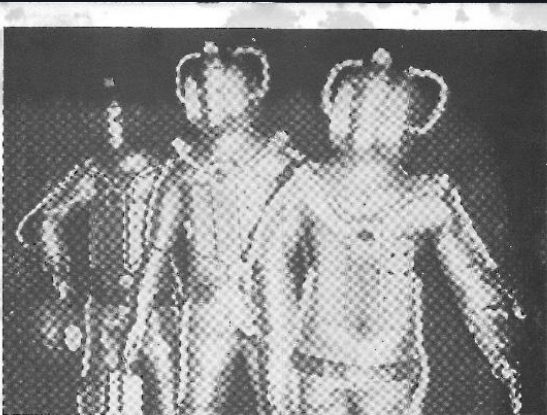
Stuart's exhibition themed cover for TARDIS Volume 2 No. 6 © Stuart Glazebrook

Exhibition Report 1977

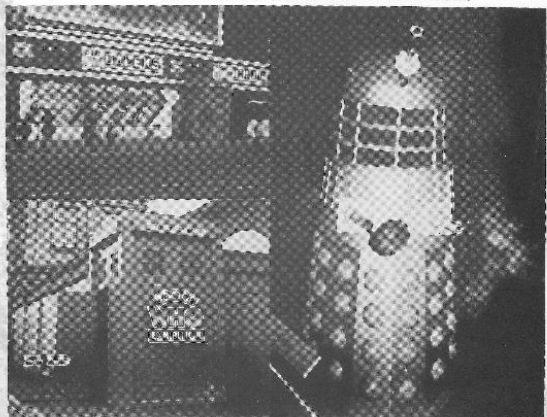
Stuart Glazebrook & Richard Leaver

Volume 2 Issue 6 of the *TARDIS* fanzine featured an evocative cover by Stuart Glazebrook and inside there was a report on the two permanent *Doctor Who* Exhibitions at Blackpool and Longleat written by Stuart and Richard Leaver.

There were several black and white photographs taken at both attractions including comparative shots of the two exteriors. Over the next few pages we present an updated version containing colour photographs by Stuart and Richard.



ABOVE: The Cybermen as seen in "The Revenge of the Cybermen".
THE EXHIBITIONS



BELOW LEFT: The two exhibition entrances.
BELOW RIGHT: Balok warns that all smokers will be exterminated.

EXHIBITION: 1-
BLACKPOOL REPORT by: RICHARD GLACKROCK
RICHARD LEAVIN

BLACKPOOL REFLECT

To walk from the Tower down to the Pleasure Beach, for a dedicated Dr. Who fan, is something of a test-of-will. For standing between these two famous attractions is a test-of-will of a more subtle nature. The road is as unattractive as any in the world of modern WHO!

Open, luring the unwary into the world of modern WHO!

Paying a small admission charge we escape from the relentless heat of the Blackpool sun and are greeted to a cool and decadent interior. The walls are painted a deep, rich blue, and the floor is a dark, polished wood. The air is cool and fresh, a welcome change from the hot, sticky air of the outside world. The walls are decorated with large, colorful posters of the Doctor and his companions, and the floor is covered in a pattern of small, white tiles. The overall atmosphere is one of a well-maintained, modern interior, a stark contrast to the outdoor world we have just left behind.

Some of the most interesting features of the interior are the large, colorful posters of the Doctor and his companions, which are displayed prominently on the walls. These posters are not just simple portraits, but rather full-body shots of the characters in various poses, capturing the essence of their personalities. The posters are arranged in a way that creates a sense of depth and perspective, drawing the viewer's eye into the scene. The floor, made of small white tiles, is clean and polished, reflecting the light and adding to the overall brightness of the space. The combination of the cool air, the modern decor, and the vibrant posters creates a welcoming and comfortable environment, a far cry from the heat and chaos of the outside world.

more impressive. Before descending the stairs, we pass the glass-enclosed escalators, which are a sight to behold. The escalators are made of a dark, polished metal, and the glass panels are clear and unobstructed, allowing for a full view of the interior. The escalators are a testament to the modern design of the building, and they add to the overall sense of style and sophistication. As we descend the stairs, we are greeted by a large, open space with a high ceiling. The ceiling is made of a dark, polished wood, and the walls are painted a deep, rich blue. The floor is covered in a pattern of small, white tiles, and the overall atmosphere is one of a well-maintained, modern interior. The space is large and open, with a high ceiling that allows for a full view of the interior. The walls are decorated with large, colorful posters of the Doctor and his companions, and the floor is covered in a pattern of small, white tiles. The overall atmosphere is one of a well-maintained, modern interior, a stark contrast to the outdoor world we have just left behind.

As we descend the stairs, we are greeted by a large, open space with a high ceiling. The ceiling is made of a dark, polished wood, and the walls are painted a deep, rich blue. The floor is covered in a pattern of small, white tiles, and the overall atmosphere is one of a well-maintained, modern interior. The space is large and open, with a high ceiling that allows for a full view of the interior. The walls are decorated with large, colorful posters of the Doctor and his companions, and the floor is covered in a pattern of small, white tiles. The overall atmosphere is one of a well-maintained, modern interior, a stark contrast to the outdoor world we have just left behind.

[illegible]

then we look to the Israel lab-
oratory of Shvach and Chesedak, with
featuring their white-beamated mecha-
nisms working together on the electri-
cally connected. Scattered
amongst of two antennas, and flash-
ing the laser light, the
power device makes this rate an
impression set, as from the aerial
of the Israel's operation.
The spectacle of the
illuminated ping-pong table, the copy
of the operating, is taken the copy
of Shvach and his allies.
Then, in line is the line of Sut-
tor, which is what seems to be
being lit with what seems to be
ultra-violet lighting, Sutech
show up brightly, and water
is head towards his left,
to look into the
is built through a
projected into a glass, behind
through, into glass, behind
glass screen. The water in the
glass is constantly
giving the illusion of filter-
ing into the depths,
sunlight into the depths.
Further down the corridor is
light illuminate our reach
light, but before we can reach
the assembly, the room of the
giant tanks wrap up the
giant tanks, we find there
really only covers, the effect
mirrors, and the room is
two feet taller, so that
wrestling with, so that
the glass apparatus, the
feels like assurance of
flow.

its way, impressively through a mass of paper-made rocks. A red illuminated bar underneath the jet another turbine that was in the jet another machine. Opposite this was the new model. Just seen a real vintage year ago, in the War Games. Quar Glowed vibrantly, arms half spread evenly to blast in that exposed the grating, glowing, gun-rod iron blast and into the control of offense and the into the control of defense that, even in combat, was like this.

[illegible][illegible]

WHO ARE THE ECKHARTS? No-one seems to know, and that is very strange! - see Issue 7 to find out!

Exhibition Report 1977

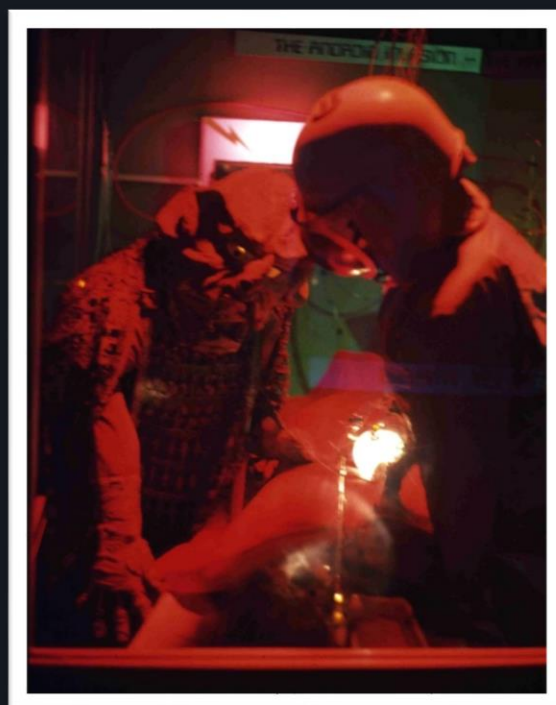
Stuart Glazebrook & Richard Leaver

Standing between the fabled Tower and the Pleasure Beach is the sturdy blue shape of an extra large Police Box. It is materialised by an amusement arcade, with portals invitingly open, luring the unwary into the World of *DOCTOR WHO*!

Paying a small admission charge we escape from the relentless heat of the Blackpool sun and are admitted to a cool and decorative interior. Gone are the matt black walls of yesteryear, replaced by the Tardis interior type – recessed rings in silver and black – which visually is far more impressive. Before descending the stairs, and as the siren-like Theme Tune fades into the distance, we pass the grisly exhibit containing the decapitated heads of a Sea Devil, a Mutt and an Exxilon.

At the base of the stairs we are confronted by two Robots, V5 and D33 who reach out menacingly. I was immediately struck by the beauty and elegance of these figures; the facial design – bold sweeping lines and neo-Georgian ‘hairdo’ is almost classical. These masks would surely not have been out of place at some Masque Ball of the far distant past, while still managing to look futuristic.

Then we come to the Kraal lab featuring Stygron and Chedaki with two of their white-helmeted mechanics working together on the chest units of two androids. Scattered power cables and flashing electrical devices make this quite an impressive set, apart from the awful spectacle of the Kraal’s eyes – illuminated ping-pong balls! On the operating table lies the copy of Sarah Jane being operated on by Stygron and his allies.



Exhibition Report 1977

Stuart Glazebrook & Richard Leaver



Next in line is the tomb of Sutekh. This is a superb exhibit, being lit with what seems to be ultra-violet lighting, making white show up brilliantly. Sutekh sits back, unmasked, and watches the proceedings, head wreathed in cobwebs. A mummy case to his left, the guardian of the 'Eye of Horus' and in front, the amazing Marconiscope still receiving transmission from the stars. A tribute to the BBC's skill. Various pieces of ancillary equipment dot the floor, if one is foolhardy enough to look over.

Moving on to the left we see the very impressive underwater set which accommodates two Sea Devils.

An excellent set this, it really gives the impression that they are standing deep in the murky depths. Only a really close inspection reveals that they are in fact, 'in the dry'.

The undersea impression is brilliantly created by lights projected through a shallow water trough, onto fine mesh, behind the glass screen. The water in the trough is constantly agitated giving the illusion of filtered sunlight in the depths.

Further down the corridor faint lights illuminate our journey's end, but before we can reach that, the mesmeric influence of six giant robots trap us!

Exhibition Report 1977

Stuart Glazebrook & Richard Leaver

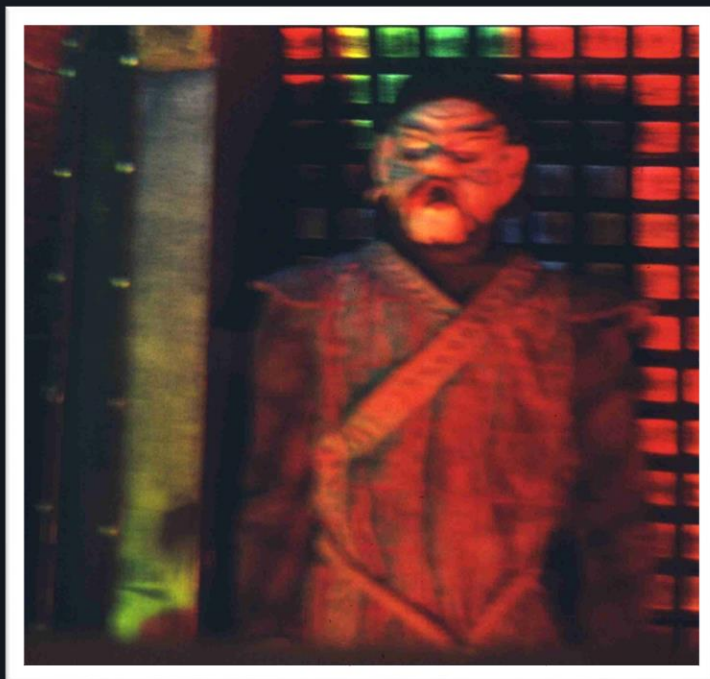
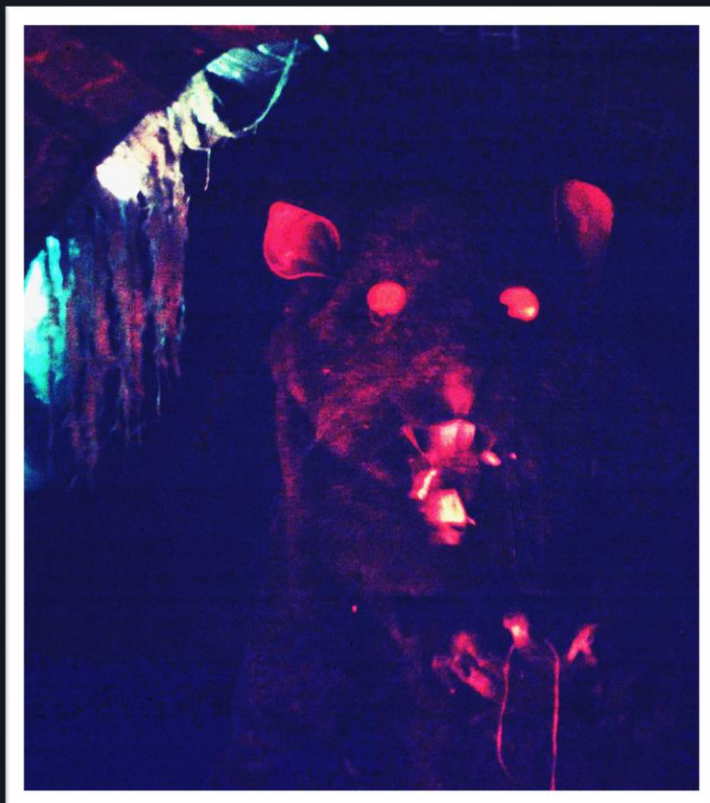
Plucking up courage, we find that there is really only one. The effect of the mirrors makes the robot seem about two feet taller, with images stretching away to infinity. Red lights flash spasmodically within it's metallic skull and uncanny feelings of reassurance seem to flow.

Turning round we see the massive model of the Sandminer churning its way impressively through a mass of papier-mâché rocks. A red glow coming from underneath the simulated turbines that drive the cutting screws.

Past the grating, golden, guardian Dalek, and into the control room where the latest season's offering starts in earnest.

The Giant Rat, eyes glowing red, prowls the sewers, its head turning from side to side in search of fresh prey. The blood red lighting and the dripping of real water make this a first rate exhibit. Just one complaint – the mechanism operating the head was uncovered at the neck.

By the side of this stands Mr. Sin, the Peking Homonculous who stands doll-like (what else) in front of Magnus Greel's absorption chamber, where many a victim met an untimely end.



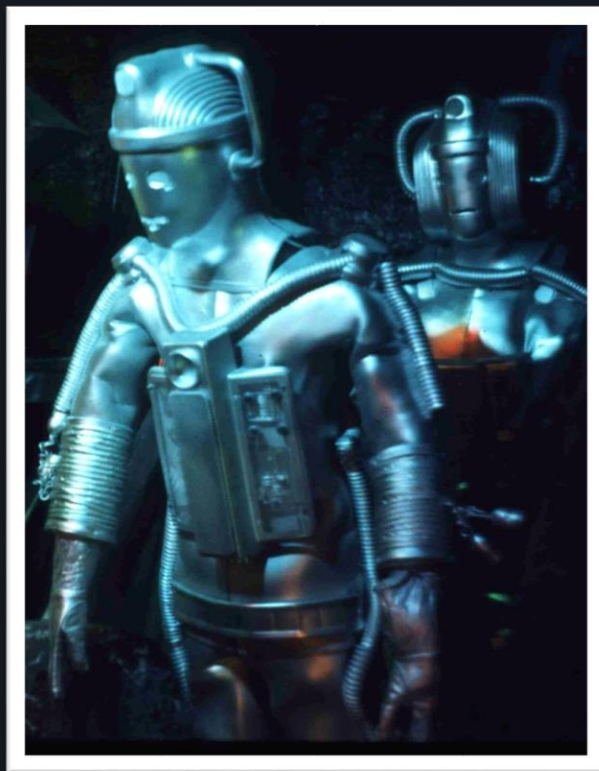
Exhibition Report 1977

Stuart Glazebrook & Richard Leaver



Next on show are both forms of Eldrad in a reactor room setting. "CONTROLLED AREA – RADIATION SOURCE EXPOSED. DO NOT ENTER." reads an official looking sign on the wall, but this has not prevented a well worn Zygon from creeping into shot between the terrible twins.

Then its oldies time again as we come to a section featuring past aliens, to whom time has not been kind. An awfully ragged Exxilon is slumped against a wall, looking like a refugee from the 'Beano'. While next to him stands Alpha Centauri with a smashed eye, a sad spectacle. Also here are two mixed up Cybermen – a Mk.II head adorns a Mk. IV body with Mk.V tubing – get the idea? Still, these giant silver Cyborgs manage to look good in the coloured lighting.



Exhibition Report 1977

Stuart Glazebrook & Richard Leaver

Overlooking this scene is Styre's Robot, looking rather lost without it's Field-Major, and quite dead. In previous exhibitions, the head turned and the antennae clicked away but now it is static, probably awaiting the return of its master.

Speaking of the Master – it is his turn next as we come back to present day. Amid a splendid '*Deadly Assassin*' backdrop, two Time Lords in their regal costumes keep watch over the blackened, ragged figure of the Master. And what a hideous figure he is, with one eye and an evil, lipless grin visible beneath the hood.

Nearing the end of the exhibition now, past the cavern of the Daleks, who are also getting more battered as time goes on, we see the '*Masque of Mandragora*' exhibit. It is the Lion's head and tabard as worn by the Doctor at the end of the story. Two amazingly realistic eyes peer out from the mask and makes one want to look twice. Then follows a wall mounted display which shows with the aid of plaster casts and drawings, the stages in preparing the 'molecular slipped' face in the Documentary.

Past the souvenir booth we come to an awful exhibit – the Doctor's back with a Metebelis Eight-Legs hitching a ride – UGH! Up the stairs we pass the last and possibly most interesting scene. In a large wall mounted glass case are featured many small exhibits – a Drashig (which is some 12 inches in length), an opened Krynoid Seed Pod, a '*Revenge*' type Cybermat and various space ships.

Leaving the exhibition is always a regret but certain lucky visitors this year will catch the petrifying sight of various monsters roaming the corridors. The Police Box itself is proof of the popularity of the programme, for its blue exo-shell has not one piece of vandalism. This shows, at least, the public's respect for the programme and its message."



DWAS



CONVENTION

DWAS Convention 1977

The first *Doctor Who* Appreciation Society convention took place at a church hall in Battersea, London in August 1977. The event was organised by Keith Barnfather and featured DWAS Historian Jeremy Bentham as the Master of Ceremonies.

The convention was attended by around 200 fans who were treated to a number of exciting elements including personal appearances from stars of the show.

The hall was decorated with stills from the programme and there was a display of entries for an art competition which was judged by Stuart. Some of his original artwork could also be seen in the hall and around the corridors of the building. His poster design was also at the front of the stage and on the backdrop alongside photographs of the first four Doctors.

On the stage itself was a TARDIS prop used in the Peter Cushing movies and a gold Emperor Dalek, both belonging to Marc Sinclair who ran the DWAS Drama Department. There was also a red Dalek made by Eddie Thomas.

The convention began with an A to Z slide show featuring all four Doctors, their companions and enemies accompanied by taped extracts from the series.

In a small room upstairs was a display of props. One of the most prominent exhibits was another item owned by Marc Sinclair – a black Dalek called Fred which was the one built by Highbury Grove School that appeared in the *Radio Times* 10th Anniversary Special.

Other props loaned by the BBC included a Cyberman's head, an Exillon costume, the triceratops from *Invasion of the Dinosaurs* and Aggedor which had previously been on display at the Blackpool exhibition. There were also various spacecraft models such as the Zygon ship and the Skybase from *The Mutants*. Many fans were impressed by the huge *Face of Evil* cliff which was created using a life size cast of Tom Baker's face.

The great man himself was also in attendance alongside his co-star Louise Jameson. There was also an appearance from Jon Pertwee. All three of them took part in Q and A sessions as well as signing autographs for the fans.

Attendees were given a lecture on special effects by Mat Irvine who brought along a selection of models from the series including a miniature TARDIS and Giant Spider. His talk also included slides from behind the scenes.

The final guests were writer Terrance Dicks and producer Graham Williams who accepted an award on behalf of Robert Holmes for *The Talons of Weng Chiang* which DWAS members had voted the best story of the year. The award itself was a model of Mr. Sin made by Susan Moore.

The closing events included a screening of two First Doctor Dalek stories and a humorous cartoon made by Kevin Jon Davies called 'Doctor Hoo'. Keith Barnfather had paid £5 to get the animation processed by fast service to get it ready in time.

Diary Entry 1977

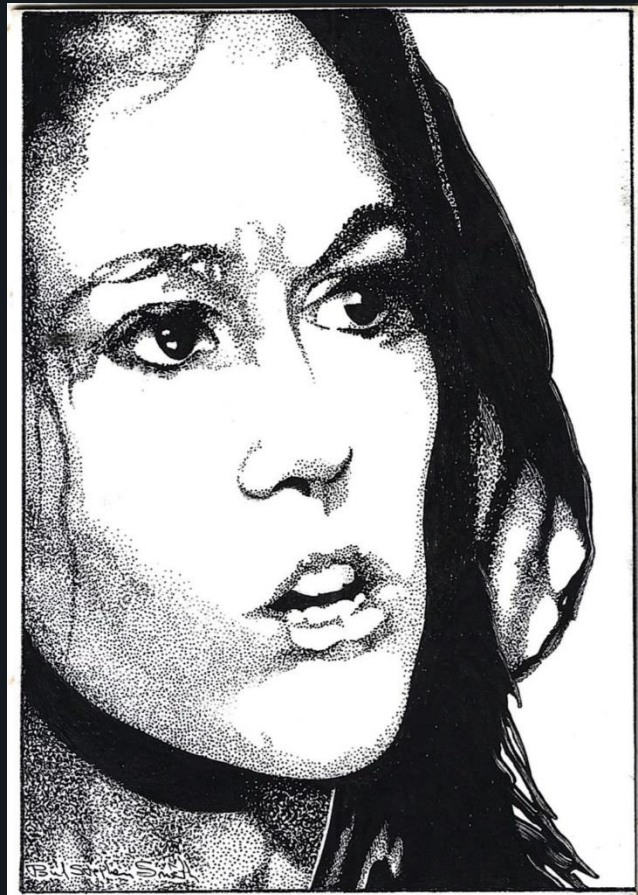
Stuart Glazebrook

First DWAS Convention

4.8.77 It was off to London with my new 'Dr Who' mate Gordon Lengden for the world's first 'Dr. Who' convention! As the art director of the D.W.A.S. I had recruited fellow fan and artist Gordon (Drog) and we became firm pals.

5.8.77 Day before the con and it's setting up time. Steve Payne, Jeremy Bentham and Drog carry some display boards. The convention was held in a church hall in Battersea, South London – what a day we had setting up the props – all BBC stuff! We did act the fool! Well it was like being 8 years old at Christmas again – all these props to play with!

6.8.77 The convention began at 9 am and over 300 fans flooded into the place! Following an intro by M.C. Jeremy Bentham, a slide show – at 11am The Doctor came on stage. The great Jon Pertwee himself proceeded to keep us all greatly entertained for the next hour, like the great showman he is. To think this was his first ever convention... He did literally hundreds after this – great to be able to say I was there at the first. Drog and I stationed ourselves at the back of the hall and enjoyed it immensely. Well in the days before Sci Fi mags and fanzines which have blanket covered the show, a lot of what Jon had to say really was new to us, though we've read it dozens of time since...After the interview it was time for the autograph session. Predictably Jon was besieged by the fans whose ages covered 6 – 60.



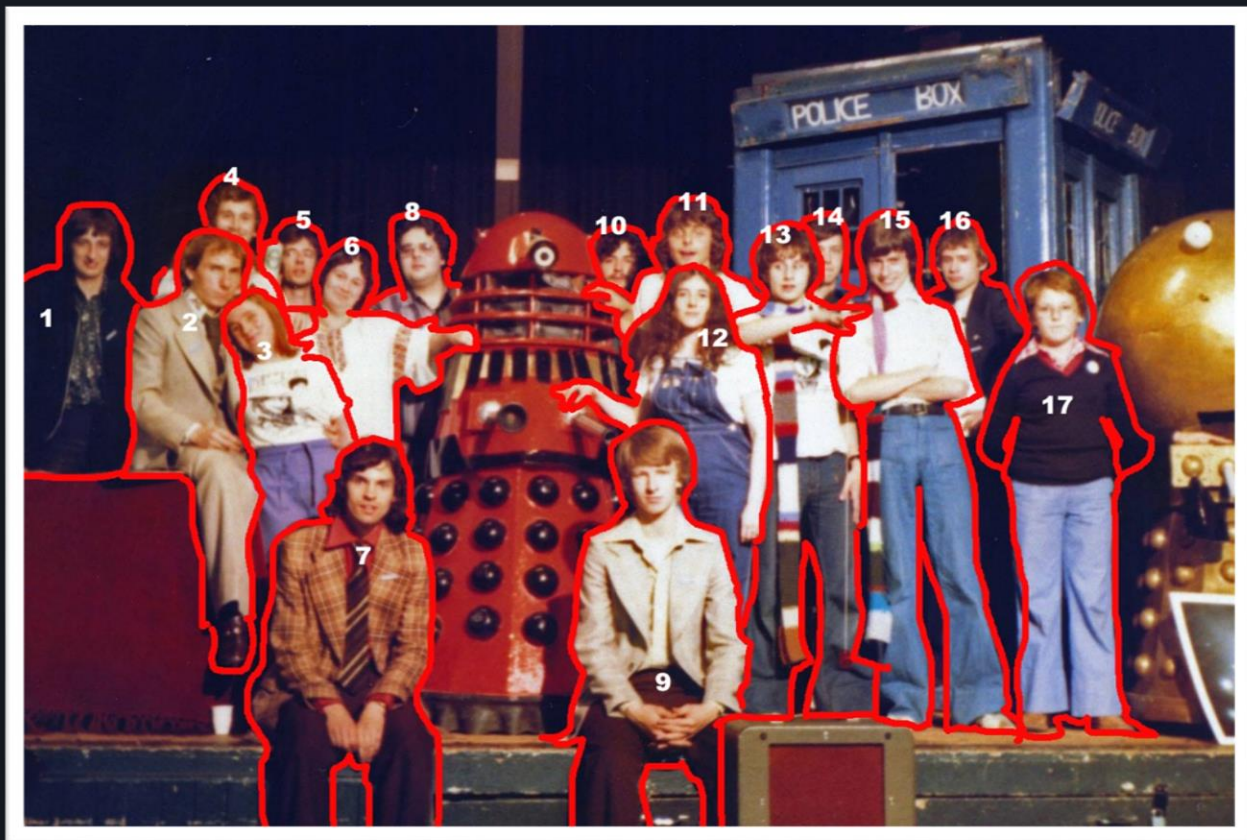
Above: Original artwork © Stuart Glazebrook

As Jon was onstage Steve Balon, my mate from Leigh turned up in the car with Joe Kenyon of the Lion F.C., himself a 'Dr Who' fan.

After lunch Tom Baker and Louise Jameson (the 4th Doctor and Leela) arrived....Tom in a shabby raincoat!

I took a shot of Louise signing for Drog – boy he was thrilled! Leads me to now ask why I was the only one not to get my picture taken with the stars? Damn! Brilliant weekend!

DWAS Convention 1977



Above: The first *Doctor Who* Appreciation Society convention, Battersea, London in 1977.

1. Jan Vincent-Rudzki (President of DWAS) 2. Jeremy Bentham (DWAS Historian) 3. Liz Hart (BBC Radio) 4. American fan 5. Stuart Glazebrook (DWAS Art Department) 6. Susan Moore (Sculptor and prop maker) 7. Stephen Payne 8. Ian Levine (Record Producer) 9. Keith Barnfather (Convention Organiser) 10. Gordon 'Drog' Lengden (Artist) 11. Mark Sinclair (Marc Montoya Castro) 12. Linda Williams (Stratmann) 13. Kevin Jon Davies (Animator/Filmmaker) 14. Richard Leaver (Photographer) 15. Andrew Harlow (school friend of Kevin Jon Davies) 16. Gordon Blows (Editor of *TARDIS* fanzine) 17. Gary Gillatt (future editor of *Doctor Who Magazine*)

The red Dalek belonged to Eddie Thomas.

The TARDIS and Emperor Dalek belonged to Mark Sinclair.

Photograph © Stephen Payne

On Thursday September 8th 1977 the *Leigh and District Weekly News* ran an article about Stuart which we have reprinted below.

Daleks, Cybemen and Ice Warriors beware! Stuart Glazebrook is out to capture you. In fact Stuart, wielding his deadly Rapidograph, has already captured them time and time again...in dots.

The 24-year old editor for the *Dr. Who* Appreciation Society, works from his home base in Bag Lane, on the planet Atherton. A fanatical follower of The Doctor the famous TV Time Lord, is Stuart, married with one youngster, he spends his spare time drawing action scenes of *Dr. Who* and his foes. He's developed his own style of drawing in dots, using a Rapidograph – a printer's pen. Said Stuart: "It all started a couple of years ago when I submitted some drawings to an amateur magazine called *TARDIS*. From there we formed the *Doctor Who* Appreciation Society and I was appointed Art Editor."

Members from all over Britain often meet in the One Ton, a Fleet Street pub frequented by Sci-Fi enthusiasts.



A fortnight ago they held a convention in Battersea which was attended by fans from as far away as Canada.

Stuart continued: "While I was there I met Helen McCarthy, president of the *Star Trek* Action Group. She asked me to do a couple of drawings for their magazine, so now I'm kept quite busy."

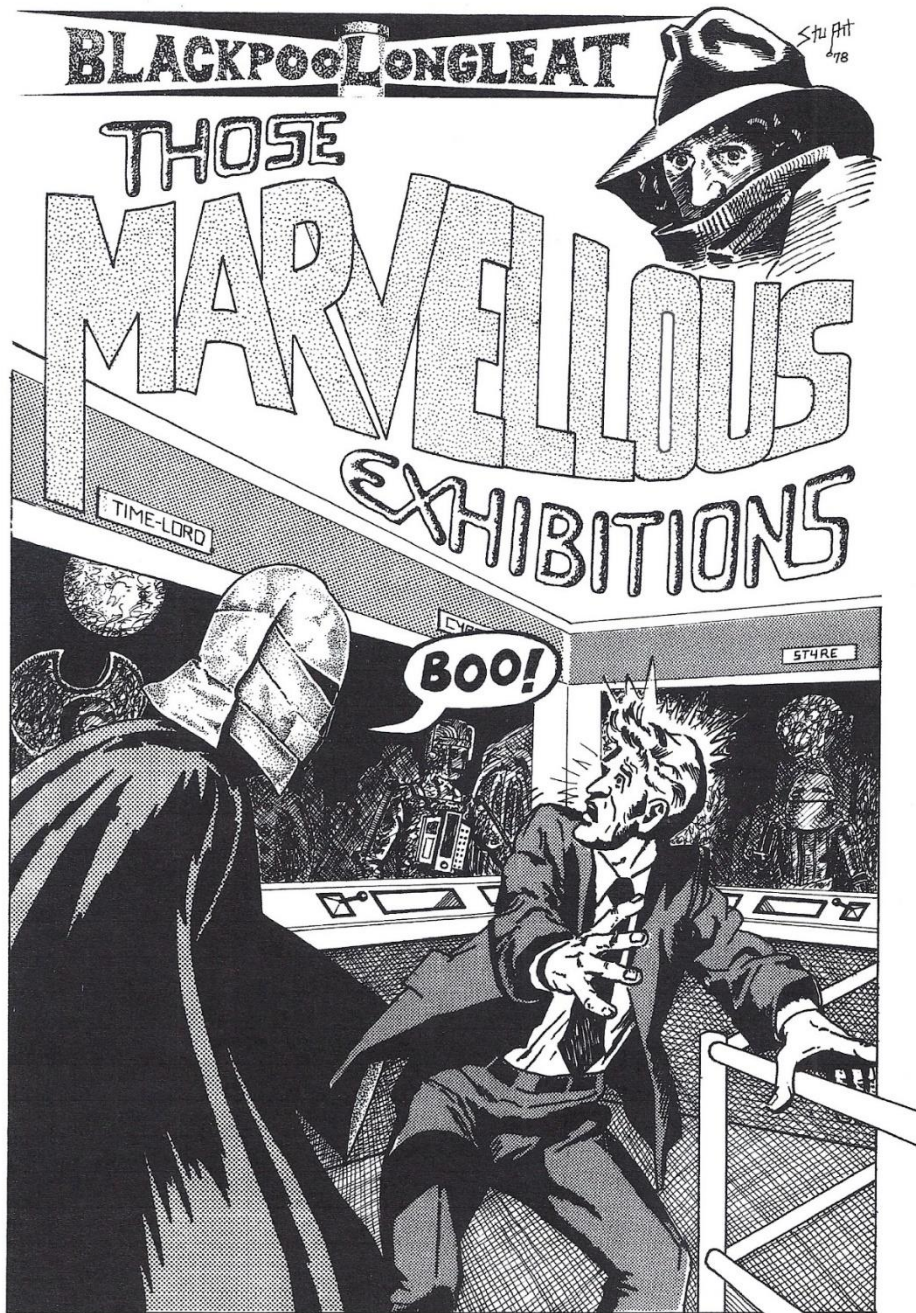
It's a non-paying hobby which he takes deadly seriously. He has to keep the thousands of *Dr. Who* fans of all ages happy with true-to-life artwork. He reckons he's missed only six serials of the programme since it first started 14 years ago. And he gives it priority over social functions – often nipping out of weddings and football matches to see his hero. Stuart's an expert on the facts and figures as well. For instance: Did you know that each serial was 24 minutes and 20 seconds

long, with a 40 second run-in? The show has been sold to 39 countries.

"I must have done well over 100 pictures in the last 18 months," said Stuart, who works for Murbros Printers, Atherton. Every summer he visits the *Dr. Who* exhibition at Blackpool with a close friend and fellow appreciation society member Steve Balon, aged 24, of Rydal Street, Leigh, who often dresses in the various monster costumes for the exhibition.

Stuart, educated at Leigh Grammar School and Bolton Art College, now plans to help illustrate a new magazine *The Anderson Tapes*, dedicated to fans of the Andersons who have produced such programmes as *Space 1999*. And with the new *Dr. Who* serial *Horror At Fang Rock* just started, Stuart's got his hands full of monsters.

1978



A 1. D.W.A.S. CONVENTION BOOKLET 1978.
EXHIBITION ARTICLE ILLUSTRATION

Original artwork produced for the PanopitCon 78 Booklet © Stuart Glazebrook

Diary Entry 1978

Stuart Glazebrook



April 1978

"An Easter trip to Blackpool once more with Steve Balon. Early doors, we go for a pint in The Lion Inn. A BBC Exhibition had opened on the front, just a bit south of the 'Dr Who' exhibition. We had to take a look. Then down the prom to the 'Space City' Gerry Anderson exhibition, now in its 3rd year. Then on to the good old 'Dr Who' exhibition where Steve for once gave me a look behind the scenes.

A few weeks later we returned for a full day in costume. My very first time ever in a Voc suit.

There's a wonderful picture of me as D33 and Steve in Exillon suit. (Above © Richard Leaver)

I loved these days and never wanted them to end – hot and sweaty though they were.

Of course, we were not just there to enjoy wearing the costumes but to get punters into the exhibition. This did involve going outside from time to time. To grab the attention of the passers by which we almost always achieved! Mind you it got very hot in the masks."



"Yet another trip to Blackpool in the summer saw me encounter Voc V14 outside the exhibition – it turned out to be Barry – the manager."

Stuart Glazebrook

Diary Entry 1978

Stuart Glazebrook



Saturday 17th June 1978

© Steve Balon

"Now if you have been to the exhibition, you'll know that from time to time the Daleks move behind the rocks on small tracks; if you haven't, well, you know now. So there I was on my hands and knees in the dark when I was hit from behind and sent sprawling. It was a moving experience, if you get my drift, to find a Dalek looming over me seemingly voicing the words that boomed from the loudspeakers over our heads – "You are the Doctor. You will be exterminated!"

"Oh, er, be careful of the Daleks Stu." droned Steve's voice from inside the closet. "They can give you a nasty whack if they hit you."

"Thanks Steve!"

Anyhow, to cries of joy, he found a Voc costume for me. I was surprised to see it consisted of nine pieces and this is how you wear it. First to go on are the trousers which, with an elasticated waist presented no problem at all, though they felt a little strange due to their rigidity, making it impossible to kneel. Next on is the undersuit, which is a strange garment made of green linen, with green quilt Voc arms attached. It is laced up the front like a football boot. Over this goes the long sleeveless top coat with the high collar to hide the neck and throat. It zips up the front and laces up the sides. This bore the name of Richard Seager in pen.

Diary Entry 1978

Stuart Glazebrook

The soft footwear comes next, which is very much like wearing a pair of slippers with a silver lurex covering, extending sock-like to an elasticated top.

Then, the hinged fibreglass number plate which goes over the head to rest snugly on the shoulders, this being the flaw in the whole appearance, for though I was wearing the costume of a V-Class Robot, the number read D33. Even Robots can't be perfect! To top it all off is the beautifully moulded fibreglass head. This goes over the head and face, then the back of the head is locked in position by means of a hook and a liberal use of Velcro fastening which, once in position, produces a highly claustrophobic feeling. The eye-holes are a mere quarter of an inch in diameter, giving only very limited vision, directly in front. There are only two very small breathing holes in the nostrils and a very small slit in the mouth which makes breathing quite difficult. To make yourself heard you literally have to shout. The voice booms around the inside of the mask like an echo-chamber.

Still, donning the silver-sprayed washing-up gloves, I was now a Voc Robot, though I didn't feel very much like one, until seeing human reaction as I patrolled the dark corridors. For it is then, as Steve has told me on numerous occasions, that a strange feeling bubbles up as though the rig



has a power of its own and you begin to feel and think as the creature you are portraying. And in a sense, the rigs do possess a quality of power, for after all, people react to the costume, not the person inside, who is simply bringing the monster to life.

Though I sadly admit that a party of young ladies, thinking our costumes great and having photographs taken with us, asked that I remove my mask and upon doing so, they began to scream in a very disturbing manner. But posing for photos and signing autographs is quite an enjoyable part of it all even though it seems odd to sign "Best wishes, D33".



POLICE PUBLIC CALL BOX

Adults 30.
Children 20

D33

Diary Entry 1978

Stuart Glazebrook

The worst part of the day, however, was when we were asked to go outside and pull the crowds in, as it was one of those days for T-shirts, shorts and sunning on the beach.

After a few minutes of the sun hitting my plastic and fibreglass suit, the temperature inside began to soar and I was rapidly becoming damp and uncomfortable.

Tending to the crowds didn't help much either as uncomfortable little tykes tugged and pulled at anything loose amid requests of "Will you hold little Jimmy while we take a photo of you?" One nods in agreement and pulls unseen faces at the camera while little Jimmy bawls his head off in your ear.

But, to end on a more amusing note, remembering that, as I've said, vision is very limited in the head mask: I was stood perfectly still at the bottom of the entrance stairway as two young lads warily approached. Eyeing me up and down for a few moments they came to the conclusion I was a display model.

I kept still until one of them touched the mask then I flung my arms out and lurched forward. Never in my whole life have I seen two guys jump so much or look so terrified!

"They won't try to touch any more exhibits!" I thought as I moved onwards, feeling thoroughly monstrous.



Above: Stuart Glazebrook as D33 with Steve Balon as an Exillon. © Richard Leaver

Then I went and ruined the whole affect by misjudging a right turn and slammed smack into a wall – literally! With a clang that jarred every bone in my body, I must admit to feeling pretty stupid as my two "victims" rolled off down the corridor, laughing fit to bust a gut.

At the days end as I eased back into my own cool, dry clothes, I couldn't help feeling a little sad that the day was over, but more days like this, and more different costumes, were to come."

DWARF

PANOPTICON 78



A time trip to the doctor

By Charles Catchpole
ALL over Britain, Daleks are being dusted down, as amateur Time Lords prepare for the second great Dr Who Convention at the weekend.

The first gathering last year was held in a church hall in Battersea. Some 200 fans of the time-travelling Doctor turned up to watch films, swap memorabilia, and argue about whether Tom Baker is better than Patrick Troughton.

This year's convention is altogether grander. The venue is Imperial College, Kensington, and 500 Dr Who freaks are expected—including some from Australia and the States.

They will be able to meet the current Doctor, Tom Baker, one of his predecessors, Jon Pertwee, as well as the widow of the revered original Doctor, William Hartnell, and various actors who have appeared in the series over the years.

And, of course, there will

be Daleks, including an official BBC model from the first series, 15 years ago.

Highlight of the two-day gathering will be a showing of the very first Dr Who episode, *An Unearthly Child*.

The convention is being organised by the Dr Who Appreciation Society, which started two years ago, and now boasts more than 700 members.

Convention organiser Keith Barnfather was just five years old when the silver-haired

Doctor flew into his life in the Tardis.

Like many people in their teens and early 20s, he grew up with the Saturday evening ritual of a Dr Who episode as one of the highlights of the week.

"Dr Who was part of my life—it still is—rather in the way that the Saturday morning pictures was for the older generation," he said.

"The beauty of Dr Who is that it appeals to everyone, and that it can go on forever. It can never get stale,

because the producers can just change the Doctor, and each new Doctor brings a fresh approach."

The BBC tend to agree. They are currently reshowing a four-part adventure called *The Sun Makers*, which gives older, male viewers a last chance to enjoy the performance of the Doctor's Amazonian companion Leela (Louise Jameson).

Then, next month, Tom Baker returns for a new series with a new assistant, played by Mary Tamm.



Evening Standard: Herbie Knott

GATHERING of the Time Lords—Keith Barnfather (left) with other devoted Dr Who fans.

In November 1978 Stuart was pictured in the *London Evening Standard* alongside other organisers of the "second great *Doctor Who* Convention". The previous event had been held in a church hall in Battersea and attracted around 200 fans. This more ambitious convention was going to be happening at the Imperial College in Kensington with somewhere in the region of 500 "*Dr Who* freaks" expected, many from outside of the U.K.

Attendees could look forward to meeting Jon Pertwee and Tom Baker. William Hartnell's widow was also on the guest list with her husband appearing on screen in a reshowing of the very first episode, *An Unearthly Child*.

Pictured above (from left to right): Keith Barnfather, Jeremy Bentham, Susan Moore, Jan Vincent-Rudzki, Stuart Glazebrook, Gordon 'Drog' Lengden and Stephen Payne.

The planning team were all members of DWAS (*Doctor Who* Appreciation Society) which had been set up in 1976 and at this point in time boasted an impressive 700 members.

Amongst those pictured were some who would go on to be more closely associated with the programme, including film producer Keith Barnfather and writer Jeremy Bentham.

PANOPTICON 78

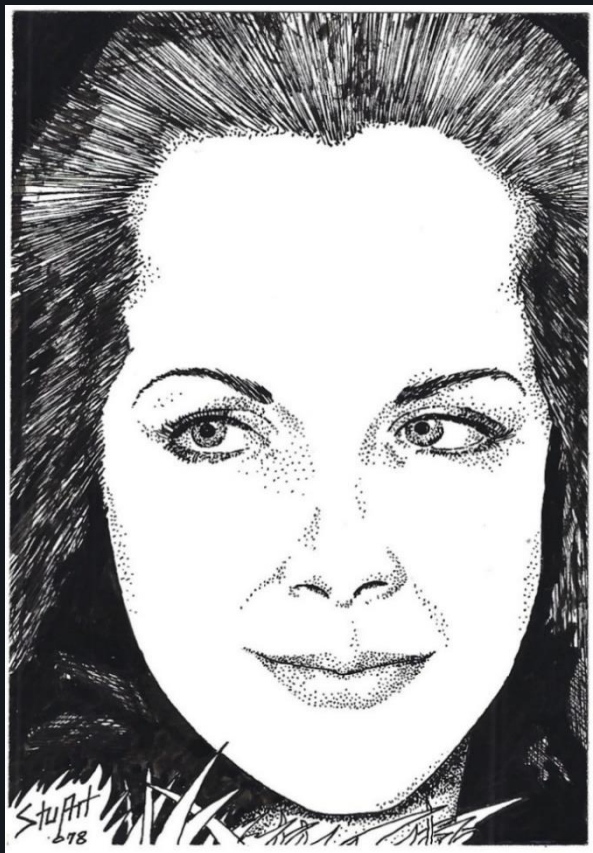
The second convention was given the official title of 'PanoptiCon 78'. Looking back on it now 45 years later it seems ambitious in its scope. Not only was it a two day event, it promised more guest speakers and attracted much greater attention. For the 500 or so attendees there was much to enjoy.

Moving from a church hall to Imperial College meant the organisers could make good use of the larger space. The main auditorium offered tiered seating looking down on to a deep stage and the hire included the use of a fully-equipped projector and projectionist. Flanking the stage were two Daleks – Fred from the 1977 convention and a silver *Death to the Daleks* style one that belonged to the University.

The Junior Common Room (JCR) was used for displays and merchandise sales which included Denys Fisher showing samples of their new *Doctor Who* range. The JCR also had a bar and snack bar for refreshments.

The common room alcoves were covered in black polythene and tin foil, sprayed with orange paint to form a backdrop to the exhibits, many of which arrived in a sorry state.

They included the (legless) Servo Robot from *The Wheel In Space*, a Quark with one leg and one arm, a 'flea ridden' Yeti missing a hand and a solitary Cyberman head. It took a team of DWAS members (including Sue Moore, Kevin Jon Davies and Jonathan Saville) to work their magic



Above: Mary Tamm as Romana.
Original artwork © Stuart Glazebrook

with a little paint, glue and disco lights in order to turn the old props into an exhibition rivalling those at Blackpool and Longleat.

Props that arrived in slightly better condition were a gold Dalek, the Axon/Krynoid costume, a Tyrannosaurus Rex head, an Ice Warrior, a small Fendahleen, a Mutt head, a giant maggot and a hollow K9. There was also an assortment of equipment and weapons.

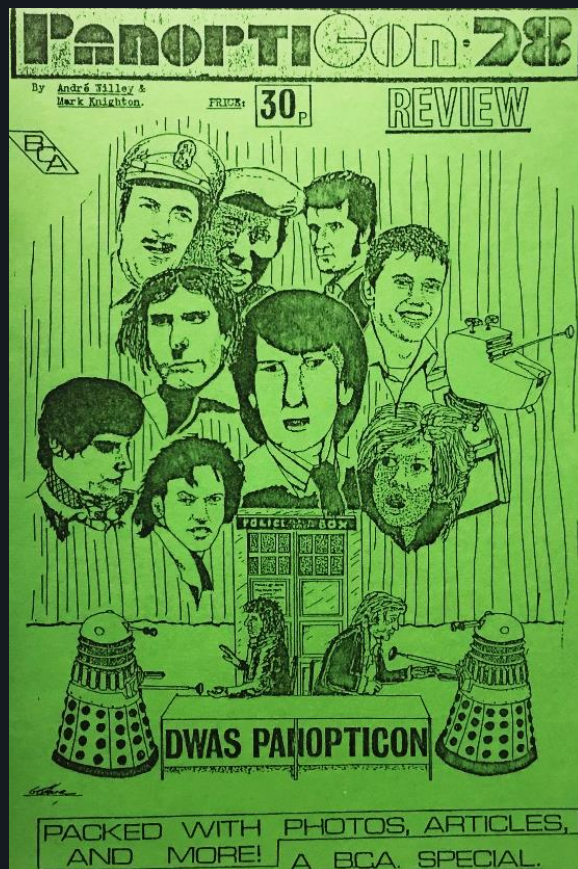
PANOPTICON 78

Day One – Saturday 12th August 1978

The first day began with Keith Barnfather introducing a slide show put together by Stephen Payne and Jan Vincent-Rudzki. It featured stills from the series accompanied by an entertaining soundtrack. For the rest of the day attendees were split into three groups to attend a fanzine sale, a lecture on visual effects by Mat Irvine and a lecture on sound effects by Dick Mills. Irvine and Mills were both 'permanent guests' who repeated their presentations over the two days.

The afternoon saw the first personal appearances from members of the cast with the arrival on stage of John Levene, Nicholas Courtney and Jon Pertwee. As with the previous event, DWAS Historian Jeremy Bentham conducted the interviews. It had taken four years for Benton, the Brigadier and the Third Doctor to be reunited and by all accounts they were very happy to be in each other's company again. Although Pertwee was enjoying huge success with *Worzel Gummidge* at the time he came dressed for the occasion in a purple-lined cloak. Following the interview the actors retired to the JCR to sign autographs.

The next star attraction was Frazer Hines who talked in great detail about some of the 'misadventures' he had been involved in during filming with Patrick Troughton. On finishing his interview, he too signed autographs.



Above: The BCA Panopticon 78 Review by André Jiller & Mark Knighton.

The evening began with a second chance to visit the fanzine sale or one of the lectures and it should have ended with a BFI extract from the TV serial *Dalek Invasion of Earth* followed by the movie based on the same story. However, the BFI clip did not arrive so attendees had to make do with just the film. Following the screening many of the organisers, stewards and attendees made good use of the on site bar.

PANOPTICON 78

Day Two – Sunday 13th August 1978

The second day began with attendees having the opportunity to go to the last of their three sessions. This was followed by the 'main event' which had been advertised in the July 1978 issue of *Celestial Toyroom*. Issue Number 7 had been aimed at anyone who was considering attending PanoptiCon by running a front page piece about the convention. The lead headline teased, "COME & SEE THE ORIGINAL DOCTOR WHO SERIAL AT THE DWAS CONVENTION".

The Society had managed to get hold of a copy of *An Unearthly Child*. For many people there it was the first time that they would have seen the first episode, originally broadcast on 23rd November 1963.

DWAS member Trevor Wayne (who wrote a report about the event) was one of those fans. He described the "whole 'texture' of the production" as being "quite unlike anything that one sees in *Dr. Who* today. The technical restrictions of the time did not detract in any way from the presentation."

Those in attendance gave the episode a heart felt round of applause at the end. This reaction must have been particularly touching for two people in the audience – William Hartnell's widow Heather and Carole Anne Ford. Carole drew a large crowd when it came to signing autographs.



The planning team had also hoped to book Wendy Padbury, but she was unable to attend as she was in Rhodesia where her husband was filming. During lunchtime Mat Irvine could be seen parading around the venue with the remote control K9, much to the delight of the crowds.

Afternoon guests included Ian Marter and Tom Baker who engaged in some comedic banter on stage with K9 (John Leeson). After their Q and A, Ian and Tom made themselves available for autographs. The final session on the stage involved a panel consisting of Terrance Dicks, Anthony Read, Robert Holmes and Graham Williams who accepted the most popular story of the year award (*The Invasion of Time*) on behalf of David Agnew. Susan Moore once again made the award which this time was a model of a Sontaran. It took until Monday lunchtime for the organisers to take down the displays, return the props and tidy up.

1979



Diary Entry 1979

Stuart Glazebrook

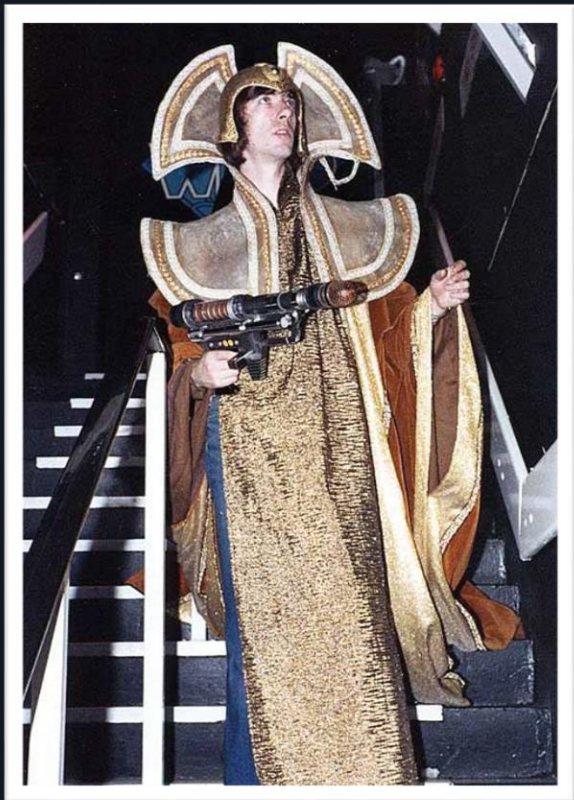
On Saturday 5th May 1979 wrote about the latest visit to the exhibition in his diary.

"Off to Blackpool with Steve Balon. Got the train from Bolton, getting into Blackpool just after 11am. After a few beers and some lunch we made our way to the exhibition for 1pm. There were no bosses about, just Alison in the shop.

So we went behind the scenes for a good rummage, finding loads of goodies and costume parts such as an Ice Warrior head and front piece, Bellal's head, an Anti-Body head (both of those from Death to the Daleks), a gold coloured Guardian head from Underworld, a flat Sea Devil head that someone had been sitting on, a Krynoid head and feet, Stor's helmet and knee pads, the black helmet of the servant of Sutekh, Count Grendel's helmet, a guard's gun from Pirate Planet, a Drashig, a Cyberman chest unit from Moonbase or Tomb and a Voc D Class robot head and back part of a broken chest name plate, the head only of Alpha Centauri and a silver spaceship from Space Pirates.

We finally pieced two costumes together. I dressed up as a Time Lord. The helmet had the name inside it (William Wyatt) and the costume piece had two names inside it indicating that it was used in both Deadly Assassin and again by a different actor in Invasion Of Time. The names written inside were Charles Morgan and Romanov.

The Time Lord was a lovely, comfy rig to wear but was too long for comfort, I kept tripping over it. Steve, meanwhile, found himself another comfy suit – the mask and cloak of an Exxilon. Had a great time, though there weren't too many people about. We swapped rigs for the last hour. Left Blackpool for the 8.30pm train, exhausted but happy."



Above: Stuart in the Time Lord costume patrolling the exhibition in 1979.
Photographs © Steve Balon

Diary Entry 1979

Stuart Glazebrook



© Stuart Glazebrook

May 1979

"We were back again for the weekend. This time The Cybermark Services (CMS) do at the Lyric Hotel. Me (in Time Lord costume and Steve (in Exillon costume).

Blackpool gets crowds aplenty. Literally thousands pass by every day – many asking to have their photos taken with you! Very flattering and a great laugh!

The 'Dr Who' car puts in an appearance. Sometimes us monsters got aboard for a spin around Blackpool. I once called into a chip shop in the Cyberman costume!"

October 1979

"The final day of the season at Blackpool saw Steve Balon and me pay a final visit. The exhibition was ready to close for the winter so we had a good root around the costume stores. I was able to sport the Sontaran helmet of Stor from 'Invasion of Time' – a rather light fibreglass 2 piece affair worn by Derek Deadman. Pity the rest of the costume wasn't there! Not much was available in the way of costumes so I put on the Master's costume from 'Deadly Assassin' with an old Exillon mask. It wasn't known at the time but this costume was to be used again in 1981's penultimate Tom Baker story 'The Keeper of Traken'."

Blackpool Exhibition 1979



© Stuart Glazebrook

Stuart took his final set of exhibition photographs in 1979. This was the sixth season at Blackpool and his pictures capture the atmosphere of a redesigned venue with new lighting and backdrops for the sets.

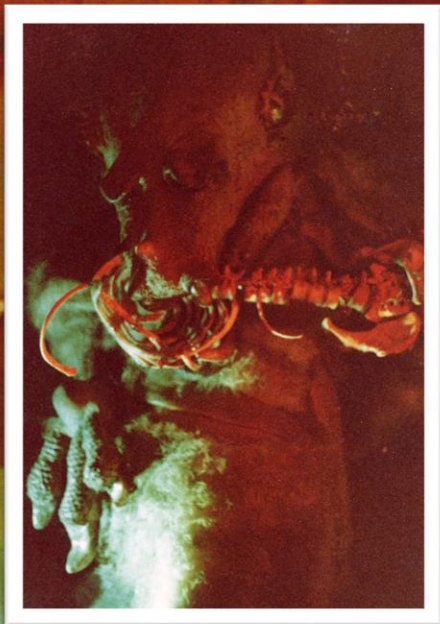
As usual the exhibits represented some of the recently screened stories, this year they were from Season 16.

Visitors could get up close and personal with some of the characters the Doctor, Romana and K9 had met on their quest to find all the missing segments of the Key To Time.

A new feature at the exhibition was an arch created from chaser lights which made a dramatic gateway to the main corridor where the first major display of Season 16 items was situated.

The large set showed a recreation of the coronation scene from *Androids of Tara* featuring the costumes of Prince Reynart, Archimandrite and Farrah.

The exposed android version of the Prince was a striking exhibit that intrigued visitors (above).



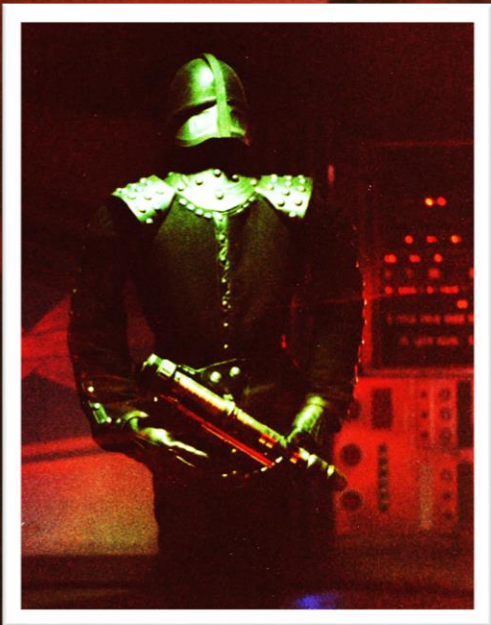
Around the corner was the Shrivenzale monster from *The Ribos Operation* (inset) watched over by the guard (main picture)
© Stuart Glazebrook

Blackpool Exhibition 1979



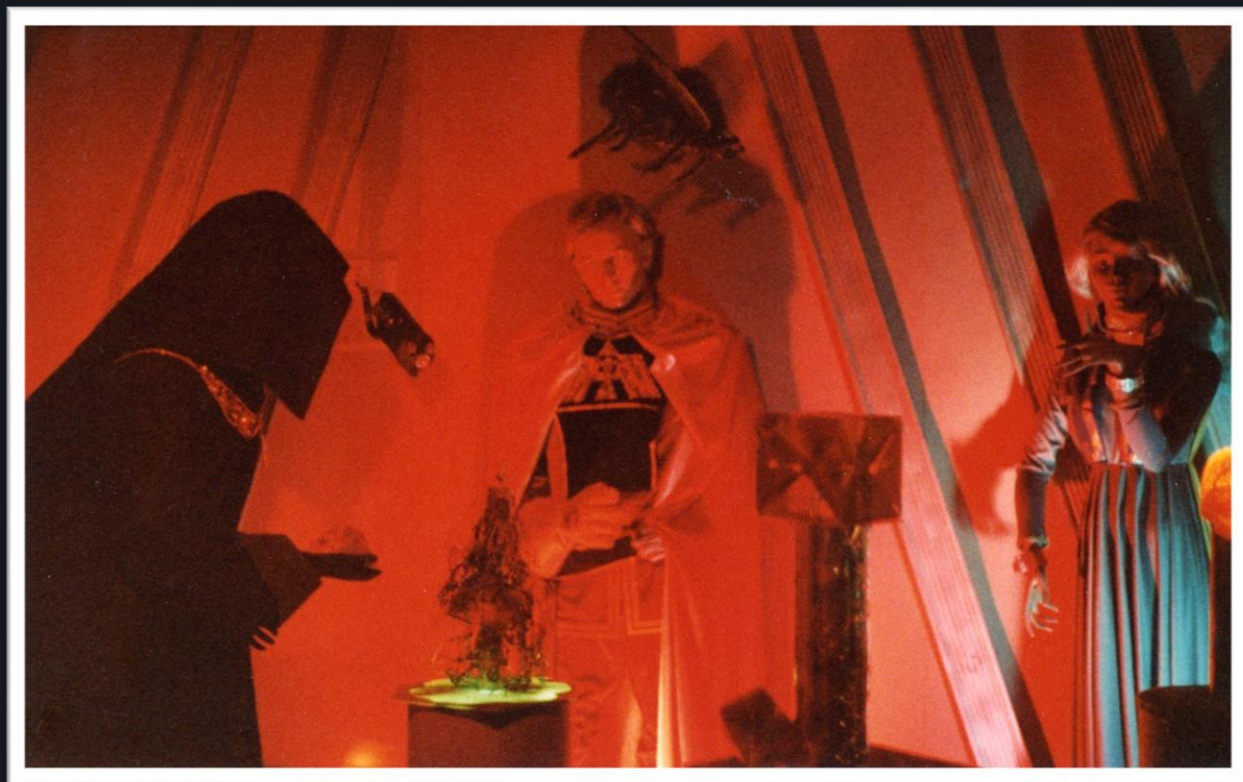
Further down the corridor were two exhibits showcasing the talents of the BBC model makers. Above: The animated Kroll monster from *The Power of Kroll*. Below: The Zanak city model from *The Pirate Planet*. Photographs © Stuart Glazebrook





The first set in the Console Room was dedicated to *The Pirate Planet* with an impressive display featuring the Pirate Captain and his Polyphase Avatron parrot and two guards.
Photographs © Stuart Glazebrook

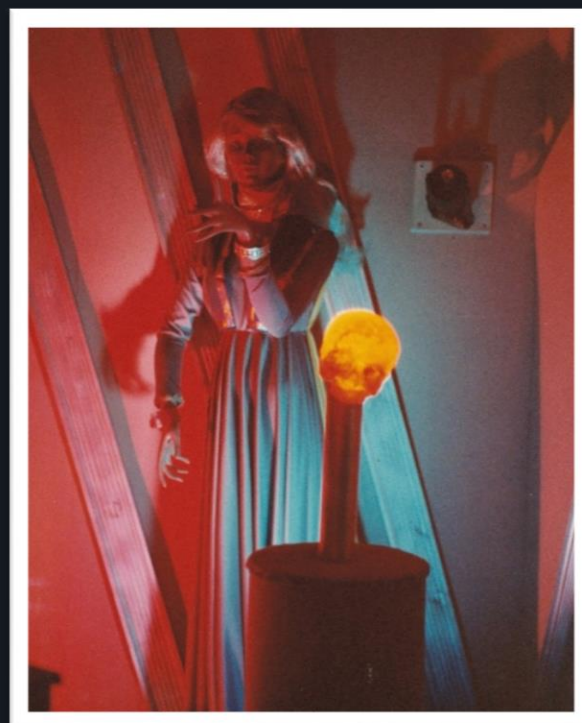
Blackpool Exhibition 1979

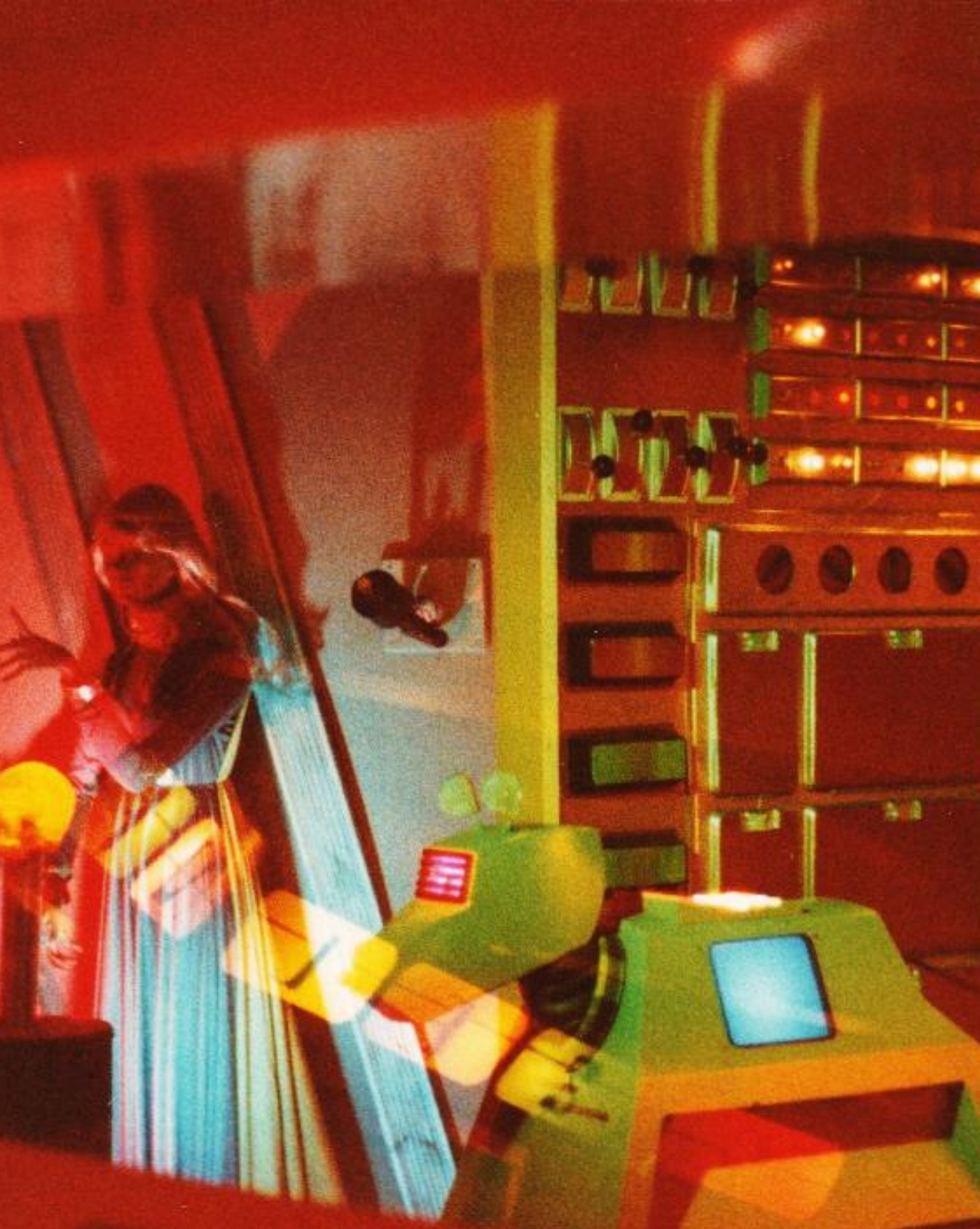


Another impressive set was *The Armageddon Factor* which featured the Shadow holding a segment of the Key To Time, the Marshall, Princess Astra, Mentalis and the assembled Key To Time.

The Doctor's robotic dog K9 trundled between this set and *The Pirate Planet* one, barking out his usual orders.

Photographs © Stuart Glazebrook





The roving K9 passes between *The Pirate Planet* and *The Armagedon Factor* sets © Stuart Glazebrook

End Of A Decade

The July 1979 issue of *The Celestial Toyroom* included a short piece reporting on the "annual DWAS invasion of Blackpool". The weekend coincided with the F.A. Cup Final which took place at Wembley on Saturday May 12th 1979.

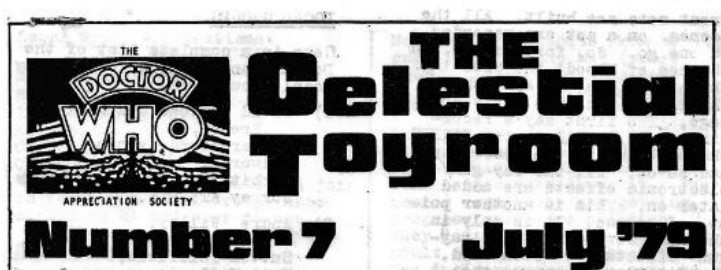
Whilst Arsenal and Manchester United fans made their way to the capital, *Doctor Who* devotees travelled from across the country to meet at the Blackpool exhibition. More than 40 Society members gathered together, with many travelling from far and wide.

Organiser Jeremy Bentham drove a mini-bus of fans from London, whilst the Surbiton Local Group and Midlands 'Beyond Cygnus-A' collective came together and booked out an entire hotel.

This was the last time DWAS members would meet together in Blackpool in the 1970s. Around the corner was a new decade that would involve the casting of three new Doctors and the closure of the Blackpool exhibition.

For Stuart it was a time when he would visit the venue less, but the upcoming decade would see him appearing in a number of fan-made movies and contribute to a wider range of science fiction publications.

But before all of that there was Panopticon Three...



INVASION

CUP FINAL DAY was more noticeable this year for the exodus of people away, rather than to the country's capital city, when DOCTOR WHO fans rendezvoused for the annual DWAS invasion of Blackpool. Whilst London might well be the base for the Society Executive, and venue of PANOPTICON III, Blackpool can be regarded as the Northern centre of Doctor Who fandom, with the largest of two exhibitions in Britain featuring props costumes and hardware from the programme.

MORE THAN 40 Members of the Society, from far afield as the Surbiton Local Group and West Midlands 'Beyond Cygnus-A' had collaborated and booked out an entire hotel. Organiser, J. Bentham, who drove a mini-bus of fans up to Blackpool from London was overwhelmed at the success of the Weekend, and is hopeful of further activities in the future amongst the Society 'hard-core'.

WHO

PUTS HIS FOOT IN IT

OCEANS IN THE SKY - the film made by the D. W. A. S. drama dept. is now complete, bar the special effects. Premiered at the Tom Baker Pen-Pal Club Social Event on May 26, the full version is hoped to be ready for PANOPTICON III.

The film has taken three years to make at a cost of £3,000. The sets include a magnificent TARDIS console which was made by Reg Spillet who also plays a part in the film. The whole of the TARDIS interior was built on a stage cannibalising existing materials. An original score has been written for the soundtrack by Tunbridge Wells D. W. A. S. Member Mark Ayres. A version of the original television theme will be used to open the adventure concocted by Owen Tudor and Paul Howden-Simpson. 'Oceans' boasts a cast of 20 actors, including Leo Adams as 'The Doctor'. Leo is a professional actor of 30 years and had his own rep company.

The last session was filmed in a sewage works with Mr. Adams having some unfortunate accidents with the co-ordination of his feet in relation to the nature of the location, which broke up his co-star, Diane Woodley.

There is already a poster available of the film, and a paperback book is planned explaining how the film was made.

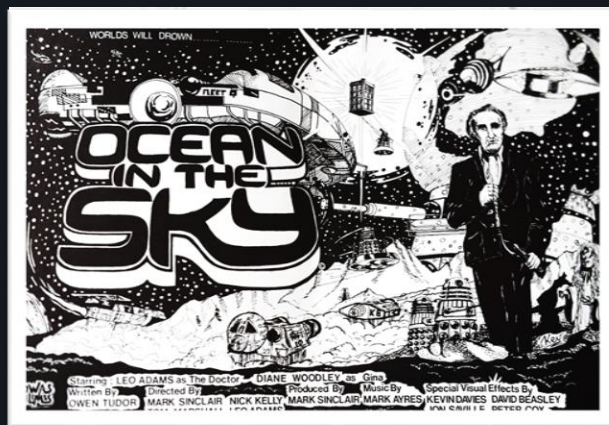
PanoptiCon Three

The July 1979 issue of *The Celestial Toyroom* also included news about the upcoming PanoptiCon Three event. This third annual DWAS convention was to be held at City University in London and once again it was planned as a two-day event.

The venue was filled with boards displaying photographs and posters and there were genuine BBC props and costumes on display. The usual team of Susan Moore, Kevin Jon Davies and John Saville were creative in their presentation of exhibits which included the Brontosaurus from *Invasion of the Dinosaurs*, the lighthouse from *Horror of Fang Rock* and the Sandminer from *Robots of Death*. Full size costumes included an Ice Warrior, a Cyberman head, the Servo Robot from *The Wheel In Space*, the Krynoid/Axon, a Quark, Abominable Snowman, Tyranosaurus head and a Dalek from *Destiny of the Daleks*. This latter piece was reported to be looking 'tatty'.

Saturday 18th August 1979

Proceedings began in the main lecture theatre with Jeremy Bentham appearing alongside a Dalek that attempted to threaten members of the audience. A Voc Robot (Stuart Glazebrook in one of his favourite costumes) paraded various convention organisers in front of the attendees. Events started where the previous PanoptiCon had ended with another chance to watch *An Unearthly Child*, although there were issues with focusing the projector and people trying to take photographs using the flash on their cameras.



Above: *Ocean In The Sky* was one of several fan-made projects screened at PanoptiCon Three.

This led to Jeremy reminding the audience that due to copyright issues photography was prohibited. Following a short break there followed another screening. This time it was the turn of DWAS themselves to present a full length film called *Oceans In The Sky*, which had taken Mark Sinclair and others three years to make. Unfortunately, due to the film being shot on 8mm film the picture was dark and the soundtrack was at times inaudible.

After lunch there was a showing of the *The Cave of Skulls*. The next event took place in another lecture theatre where on display was the DWAS TARDIS, several Daleks, and the TARDIS interior used in the 1960s movies. The first guest speaker was Dez Skinn who shared a proof copy of the first edition of *Doctor Who Weekly*. He explained how the format was going to work and answered questions. *The Forest Of Fear* followed this.

PanoptiCon Three

On the Saturday evening attendees could watch a further two 8mm films – a documentary about the previous convention by Stephen Payne and a fan made movie entitled *The Image Makers* starring Paul Mark Tamms as the Doctor and Pat Thomas as his companion.

Sunday 19th August 1979

The second day began with a lecture from Dick Mills from the Radiophonic Workshop. He was due to be joined by Mat Irvine and Peter Logan but, due to previous commitments, they were unable to attend. Dick gave a talk on how special effects were added to *Doctor Who*. Unfortunately, he ran out of time and the lecture theatre had to be cleared in order to get it ready for the Society's annual slide show.

After lunch the final part of *The Tribe Of Gum*, *The Firemaker*, was played and this was quickly followed by the arrival of Tom Baker who by all accounts was his usual entertaining self. Joining him were Douglas Adams and Graham Williams who announced that Season 17 would be his last as producer.

The convention closed with the presentation of best story of the season award which went to *The Stones of Blood*. Graham Williams accepted Susan Moore's figurine of the Cailleach on behalf David Fisher who was unable to attend.



Right: *TARDIS* fanzine reported on the convention in Volume 4 Number 5.

1980



Diary Entry 1980

Stuart Glazebrook



May 1980

Photographs © Stuart Glazebrook

"The now annual visit of DWAS to Blackpool... in costume again in a real mismatch of Cyber costumes but it went down well.

Putting on a show for the gathered fans! 'Doctor Who' lookalike Ian Hull does battle with Cyber-Stu and Voc. The Doctor won. The crowd loved it!

One of my favourite bits of the dressing up job – the look in kids' eyes as they approach a 'monster' to shake hands! My old mate Mark Sinclair videos the scene."





OWAS 1980



Above: *Doctor Who* Appreciation Society visit to Blackpool in May 1980.

1. Geoffrey Cotterill (?) 2. Amanda Webster 3. Melinda Webster 4. Gary Stratmann 5. V5 Robot 6. TBC 7. Chris Dunk 8. Susan Moore 9. Philip Ince (?) 10. Gavin French 11. Pam Baddeley 12. Richard Leaver (?) 13. Dave Auger 14. David Saunders 15. Marc Sinclair 16. Chris Slatter 17. Charlie Mansell 18. TBC 19. Rosemary (Howe) 20. John Connors (?) 21. David Owen 22. Liz Hart 23. David J. Howe 24. Owen Tudor 25. Bianca Saville (nee Newman) 26. Jonathan Saville 27. Vaughan Hancock 28. Kevin Jon Davies 29. Elaine Davies (nee Harris) 30. Steve Cambden 31. Gary O' Hare

Photograph © David Beasley

1985

The Friends of Tom Baker



This is to certify that Stuart Glazebrook
 is a member of "The Friends of Tom Baker."
 Membership Number 0026
 Date 12.8.76

1985 was a sad year for *Doctor Who* fans. In February, rumours regarding the cancellation of Season 23 were officially confirmed. Blackpool visitors were also unaware that this year would also be the last one for the exhibition.

Stuart's notes regarding his days at Blackpool finish with an entry concerning the 1985 Mayor's Parade -

"One of my last trips to the Blackpool Exhibition. John Field and Gary Cullen as The Docs (in Bessie). It closed its doors for good this year."

His final comment seems understated and there is, perhaps, a lack of emotion in his summation of a location that held such a dear place in his heart. Blackpool would never be the same for him or many others who had visited during its twelve year run.

It truly was the end of a chapter in Stuart's life.

THE ELISABETH SLADEN FRIENDSHIP LEAGUE

Stuart Glazebrook (Honorary Member)

Membership No. 5.

13/10/76 to 15/10/77

President : Bar Manton

Stuart Glazebrook.....

is a member of the

DOCTOR WHO MONSTER FAN CLUB

A page from one of Stuart's photograph albums which contains a range of membership cards.

Courtesy Luke Andrew

British Broadcasting Corporation

BBC
Enterprises

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Going The Extra Golden Mile

Jeremy Bentham



Going The Extra Golden Mile

Jeremy Bentham

It's fair to say Stuart Glazebrook was the first cosplayer I ever met, decades before that word even officially existed in the English language.

Like many of us, Stuart made frequent pilgrimages to the BBC *Doctor Who* exhibition at Blackpool after it opened its doors in the mid-seventies. Unlike many of us, he did more than just visit that citadel of wonders, he frequently appeared there, dressed in original costumes from the *Doctor Who* series. Predominantly at weekends and Bank Holidays Stuart would patrol the corridors or roam the esplanade outside, attired as a Cyberman, a Zygon, even as a Time Lord, in aid of entertaining visitors or enticing prospective punters down to those darkened displays below street level.

I don't have a record of Stuart's first performance as an 'exhibition monster', but his inspiration to get involved with this type of work stemmed from a friend in a neighbouring town, Steve Balon, who had been holding down just such a summertime role since 1974. Steve introduced Stuart to the exhibition's manager who agreed his thin, lanky physique made him ideal for inhabiting 'taller' costumes such as the *Revenge* Cyberleader or one of the Zygons.

For a while Stuart tried to keep these alter-egos a secret from his peers on the DWAS Executive, but as the annual Blackpool Weekend saw dozens of fans gathering in the town during May 1979 there was no disguising the identity of the richly garbed



Prydonian swishing regally about the exhibition's police box entry kiosk welcoming our assembled multitude. The High Council might never have elected a long-haired folk hippy to its ranks before, but by gum, it had one now!

Following Steve Balon's aesthetic, a fully garbed and masked Voc Robot Stuart would frequently be found at the foot of the entry stairs, stood motionless - like a shop window dummy - as another unsuspecting family of newly arrived visitors peered myopically at this alien figurine. "Don't worry, son. It won't hurt you." asserted father to his nervous youngster. Seeking to prove the point, he would then, like many others before, prod the figure, only for Stuart to suddenly burst into life with a cry of, "Please do not touch the exhibits".

Going The Extra Golden Mile



Above: Stuart on the left in his Time Lord garb. Jeremy Bentham on the right with Gordon 'Drog' Lengden on Jeremy's left. *Photograph © Jeremy Bentham*

"B*gger me!" was the inevitable startled rejoinder. "I'm sorry, I am not programmed to respond to such a request."

Great days and great times for hearing dozens of similar anecdotes from Atherton's finest as he and I propped up the bar at numerous Blackpool taverns and guest houses during the 70s and 80s. "Are there any of the 'taller' costumes you haven't tried out?" I once enquired. "I looked at the K1 (giant) Robot once, but you'd have to be a bloody weightlifter to wear that." Michael Kilgariff, we salute you.

Never shy of a camera lens, Stuart occasionally found himself the subject of a

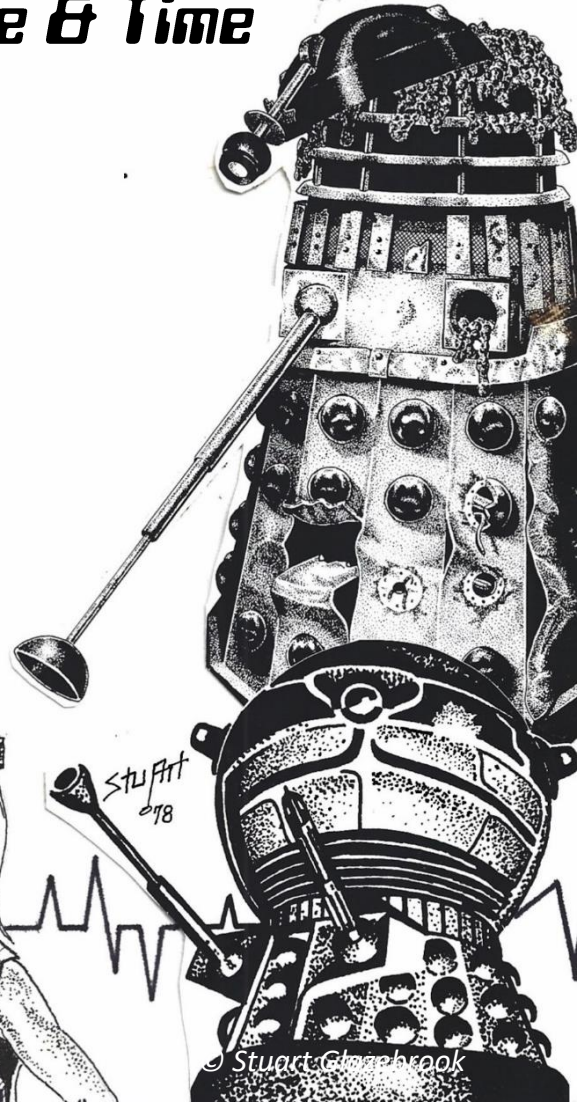
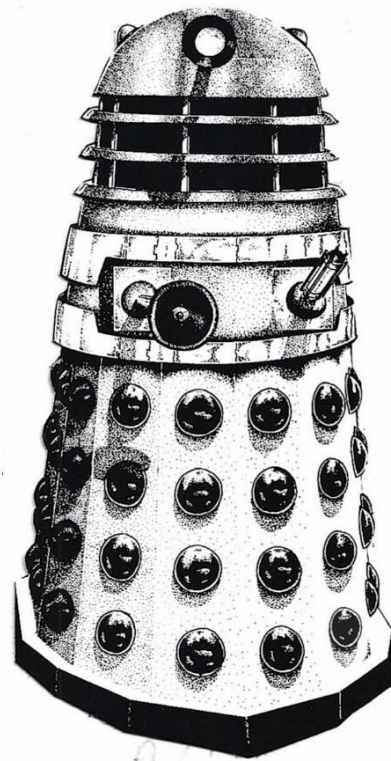
local news reporter's interest, keen for stories about one of their local "monster men". Rarely *Doctor Who* fans themselves, Stuart recalled correcting one sub-editor's copy which threatened to label him as, "...playing one of *Doctor Who's* Cidermen".

"But you do drink cider, Stu." I ventured with a smile. A pause, then quick as lightning, "Not when you're in a Cybersuit facing a crate of Thatcher's Gold!"

Thinking about it now, though, it's ironic Stuart did inhabit so many Cybermen costumes, given that, for all the years that I had the honour of knowing him, Mr Glazebrook was never anything other than pure gold.

3. STU ART

- *The Dotty Illustrator*
- *DWAS Publications]*
- *The Doctor Who 'Themes'*
- *An Adventure In Space & Time*
- *IN•VISION*
- *Fantasy Empire*
- *The Developing Art*



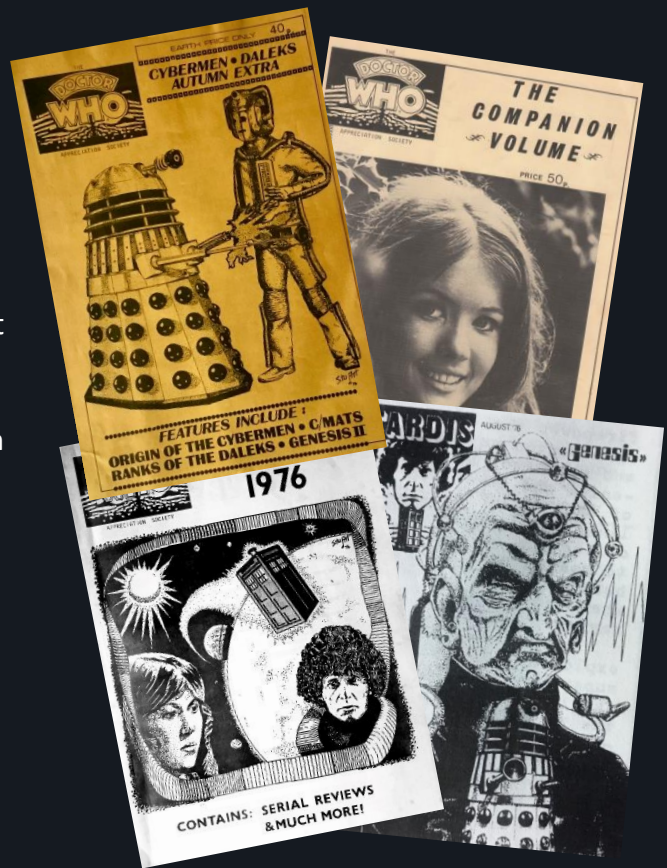
The Dotty Illustrator

Ronald Binnie

It can perhaps seem odd when you're affected by the passing of someone you have never met. When Elisabeth Sladen died it felt like a huge chunk of my childhood had suddenly been wrenched away. The sense of shock was palpable even though I didn't know her personally. I felt a similar jolt when I learned that Stuart Glazebrook had died. Again, I never met Stuart but nonetheless I was suddenly taken back to the mid-seventies, almost on the verge of becoming a teenager. In those early days of *Doctor Who* fandom, one of the most the most exciting things between series at least was the postie delivering an A5 envelope containing a photocopied fanzine called *TARDIS*.

In those long distant days, photographs from the series were rare, and even rarer was if you could make out what was actually happening in them. The photocopying process often rendered them undecipherable blobs of black ink or if the toner was running low, ghostly images barely there. Nostalgia is such a bizarrely powerful force there is now even a filter called the Bad Photocopy Effect, used to recreate the 'Xerox effect'. In those days, the greyscale nuances in black and white photography, (let alone colour) in these very early fanzines were an impossible dream. What this process could do reasonably well was reproduce solid black line. So, it was the black and white line drawings that made these zines come alive.

Those 'Stu Art' (as his distinctive monogram read) illustrations were one of



The main attractions of those early DWAS publications for me, and I still have many of them. In fact, just the other week, I was looking through the DWAS *Dalek and Cyberman Special*, published in 1976. While it was certainly Frank Bellamy who was the first and most famous illustrator to adopt the technique of stippling in his *Doctor Who* drawings for Radio Times, it was Stuart who popularised it within fandom. At the time for fans like myself, Stuart's artwork was as much as part of the visual iconography of *Doctor Who* as the early Target covers by Achilleos, which he acknowledged as an influence on his "dotty illustrations" in the DWAS Yearbook for 1976.

The Dotty Illustrator

And like all the 'fan artists' that followed him, I was at least in part inspired by his deceptively simple yet striking style to pick up the Rotring pen. I still recall how genuinely thrilling it was to have my illustrations published in the same edition as his. I can certainly empathise with the eye-straining process of stippling which became *de rigueur* for fan artists of the time of which I was one! Sometimes confused with pointillism, stippling builds tone using dots of a single colour, applied with a pen or brush, while (for the pedants among us) pointillism uses dots of single colours to simulate blended colours.

What is also remarkable was the sheer volume of illustrations Stuart produced during a relatively short time as the Appreciation Society's effective 'artist in residence' running the DWAS Art Department. Not just *TARDIS*, but *Celestial Toyroom*, Panopticon programmes, DWAS Yearbooks as well as a myriad of drawings for the Reference Department's publications such as the aforementioned *Daleks and Cybermen* and the subsequent *Companions Volume*. His illustrations brought back to life images long vanished from the then ephemeral medium of television combining a precision for technical detail with a real eye for composition.

Whereas others simply copied existing reference photos, Stuart took these images into different realms far more creatively than many of his contemporary fan artists. Even when better photographic

reproduction became more accessible, Stuart created images that the series budget could never achieve. Some of the most memorable illustrations he drew were for the CMS reference series, *Doctor Who: An Adventure in Space and Time*. In a single image, he was able to capture the thrilling essence of those long past early stories.

Some of my own personal favourites appeared in the DWAS 1977 *Companions Volume*. In particular, I remember the portraits of Ian and Barbara, framed by the inhabitants of Vortis, Jo and the Third Doctor menaced by the gargoyle Bok and the Brigadier threatened by a close up of an Auton's wrist gun.

If I was forced to choose one from the dozens of illustrations Stuart produced over the years, the most iconic image for me is his striking portrait of Davros looming over one of his creations that appeared on the cover of *TARDIS* number nine. A simple but memorable drawing that completely captured my young imagination. So many memories and, of course, yet another chunk of childhood gone!



OWAS Publications



Doctor Who Appreciation Society poster © Stuart Glazebrook & Gordon 'Drog' Lengden

DWAS Publications

John Collier

The *Doctor Who* Appreciation Society (DWAS) was formed in May 1976, emerging from the Westfield College *Doctor Who* Appreciation Society and the editors and several readers of the fanzine *TARDIS*.

In contrast to previous groups such as the *Doctor Who* Fan Club that operated in the 1960s, DWAS was headed by an executive committee rather than a single organiser.

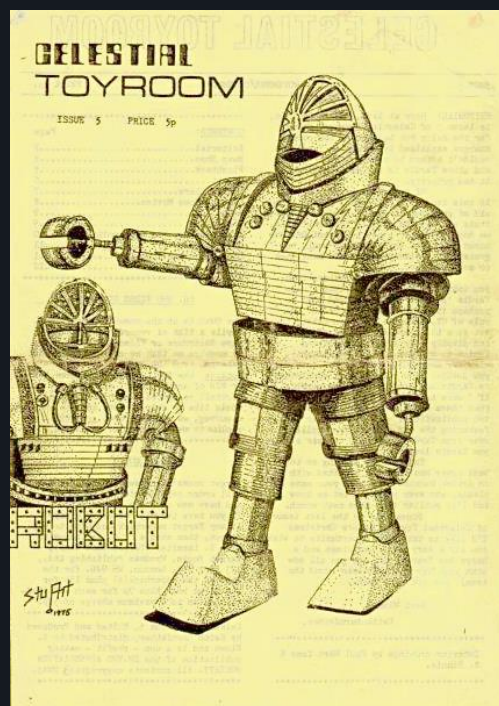
Throughout the 1970s the Society produced a range of *Doctor Who* publications for fans.

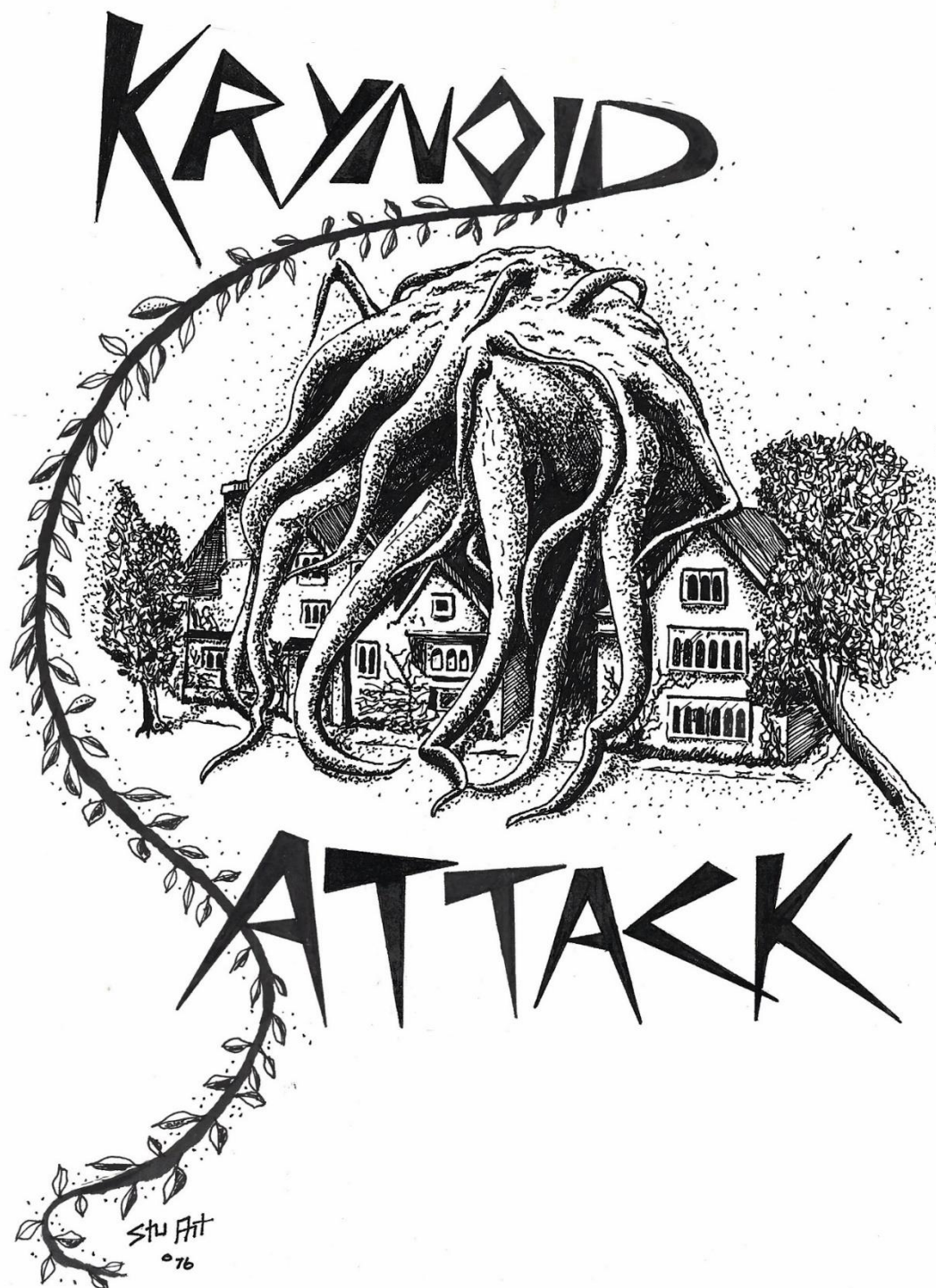
Early on they established a newsletter called *Celestial Toyroom* which was a vehicle for fan communication, including the opportunity to swap merchandise and connect with pen pals.

The first issue of *TARDIS* was released in June 1975 (slightly predating DWAS). It contained a mix of information, news and reports, merging with *Celestial Toyroom* throughout 1977.

In the same year DWAS members contributed to the BBC documentary *Whose Doctor Who?* and organised the first *Doctor Who* convention in London. DWAS' fiction magazine *Cosmic Masque* was also launched.

Right: Stuart's covers for Issues 3 and 5 of *Celestial Toyroom* © Stuart Glazebrook

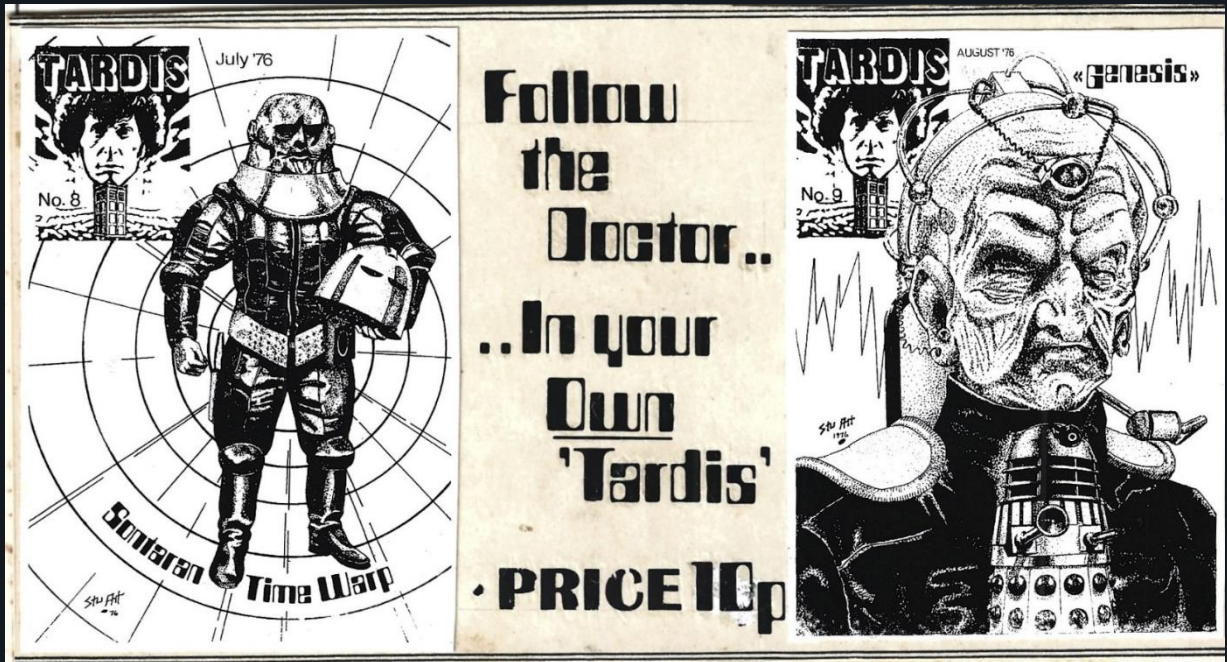




Stuart's original artwork produced for *Celestial Toyroom* Issue 3 © Stuart Glazebrook

DWAS Publications

John Collier



Above: Stuart's original artwork created to advertise *TARDIS* fanzine. The ad appeared in the *DWAS Cybermen/Daleks Autumn Extra 1976* © Stuart Glazebrook

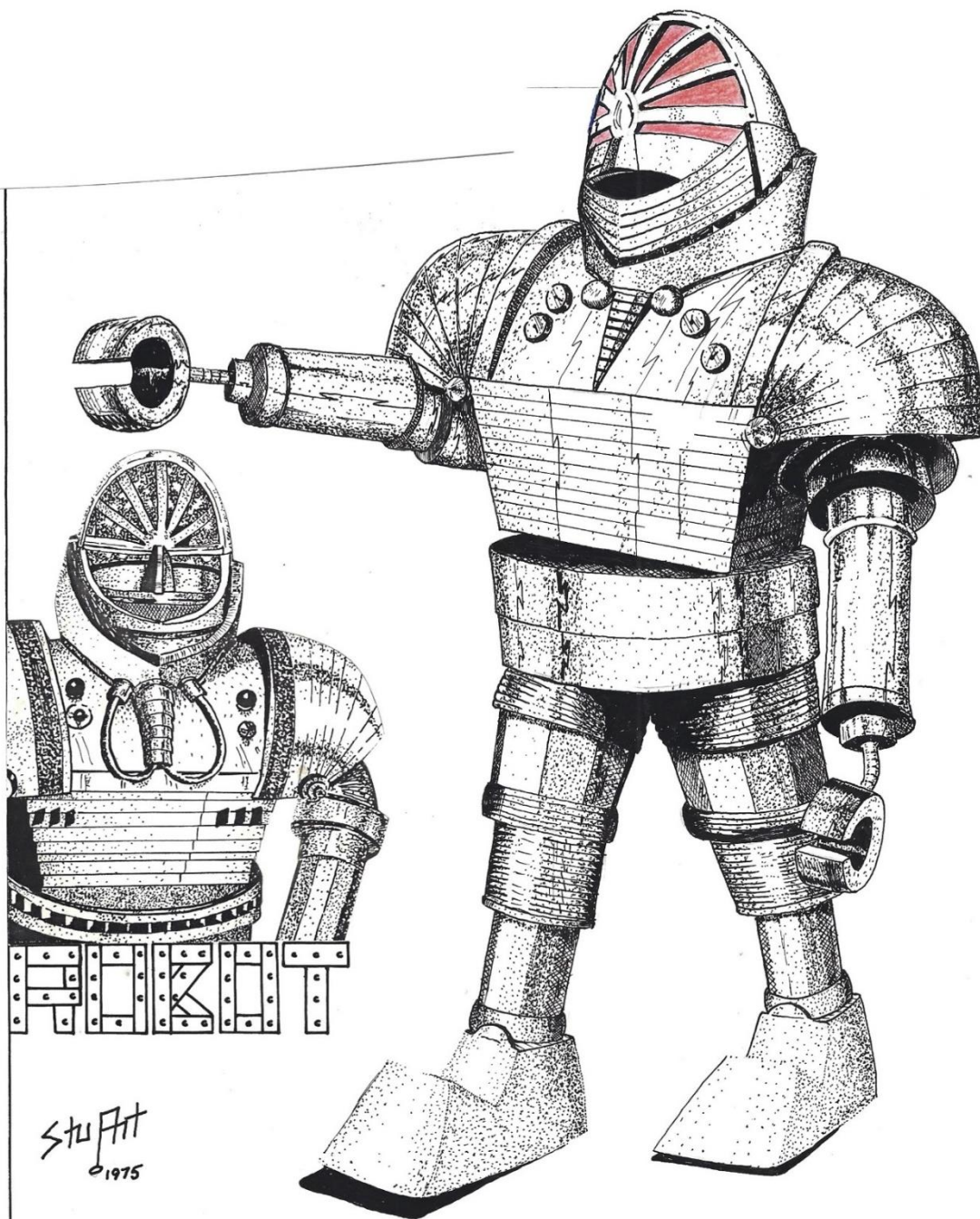
In January 1978 DWAS were forced to introduce a clear membership fee structure due to the BBC having concerns over copyright.

This move saw *Celestial Toyroom* and *TARDIS* being separated with the latter becoming a bi-monthly publication.

When *Doctor Who Weekly* was launched in October 1979 the former head of the DWAS Reference Department, Jeremy Bentham became the principal feature writer.

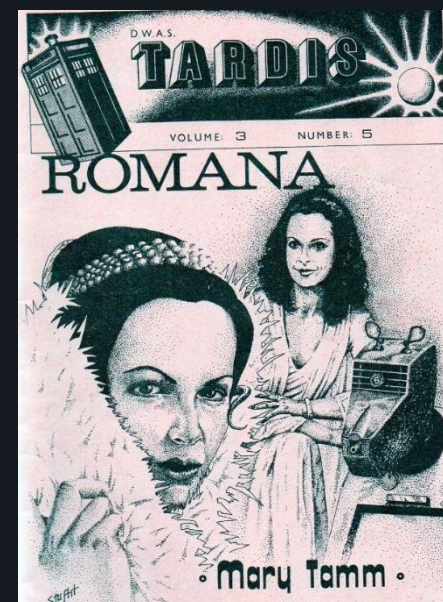
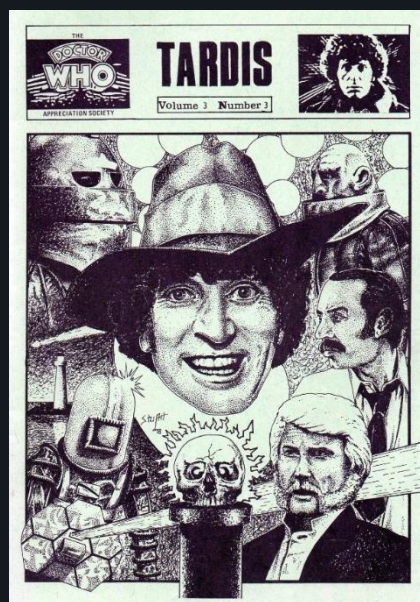
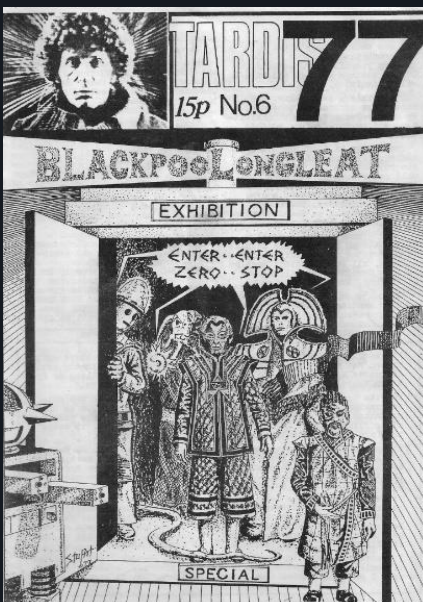
TARDIS moved to being a quarterly publication in 1983 and merged again with *Celestial Toyroom* in 1987. There was a short-lived attempt to revive the title in 1997, but only six issues were produced. A special edition was produced in 2003 to celebrate the 40th anniversary of *Doctor Who* and in 2020 it was relaunched as a distinct magazine.

Both continue to be published to this day with *The Celestial Toyroom* to being affectionately referred to as the longest running *Doctor Who* fanzine in the world.

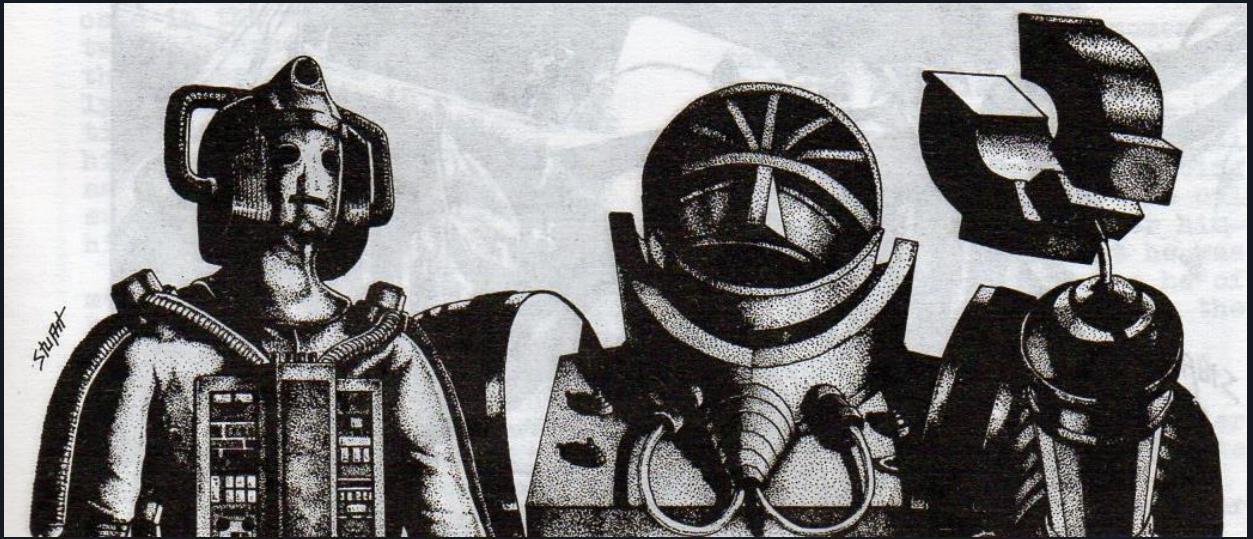




TARDIS FANZINE



TARDIS Fanzine



Above: Illustration from *TARDIS* Volume 4 No. 5 Below: Illustration from *TARDIS* Volume 5 No. 2 © Stuart Glazebrook

Stuart Glazebrook began contributing to *TARDIS* fanzine in March 1976 with one of his illustrations of the Fourth Doctor appearing on the cover of Volume 1 Number 4.

In total he would go on to have his artwork featured on the front of a further seven issues, including two Blackpool exhibition themed pieces.

Many of his illustrations appeared on the inside pages too, usually accompanying articles about specific *Doctor Who* serials.

Stuart ran the DWAS Art Department for many years which involved him producing his own artwork, managing contributions from other artists, writing an annual Artist's Report for the DWAS Yearbook and contributing to the organisation of DWAS conventions.



TARDIS Fanzine



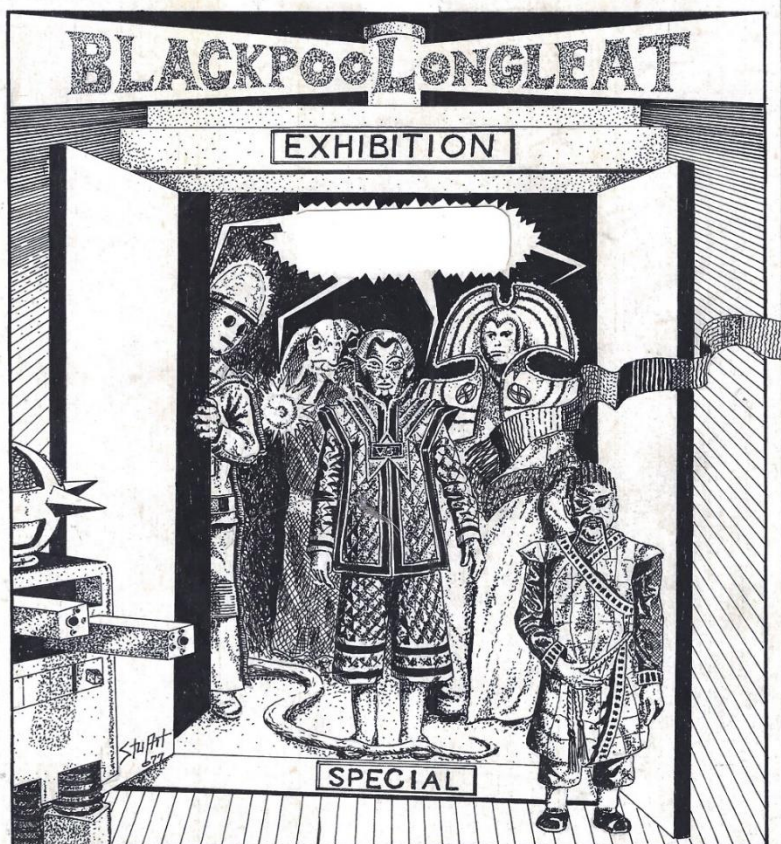
Stuart
076

TARDIS Fanzine

TARDIS 77
COVER-ART
6

7" →

124%



Original artwork used for the cover of TARDIS Volume 2 No. 6 © Stuart Glazebrook

TARDIS Fanzine



TARDIS

Volume 3 Number 3



Original artwork used for the cover of TARDIS Volume 3 No. 3 © Stuart Glazebrook

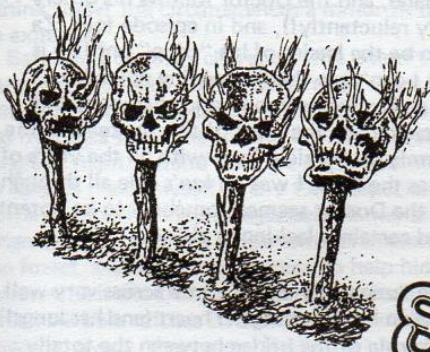
TARDIS Fanzine



Original artwork used for the cover of *TARDIS* Volume 3 No. 5 © Stuart Glazebrook

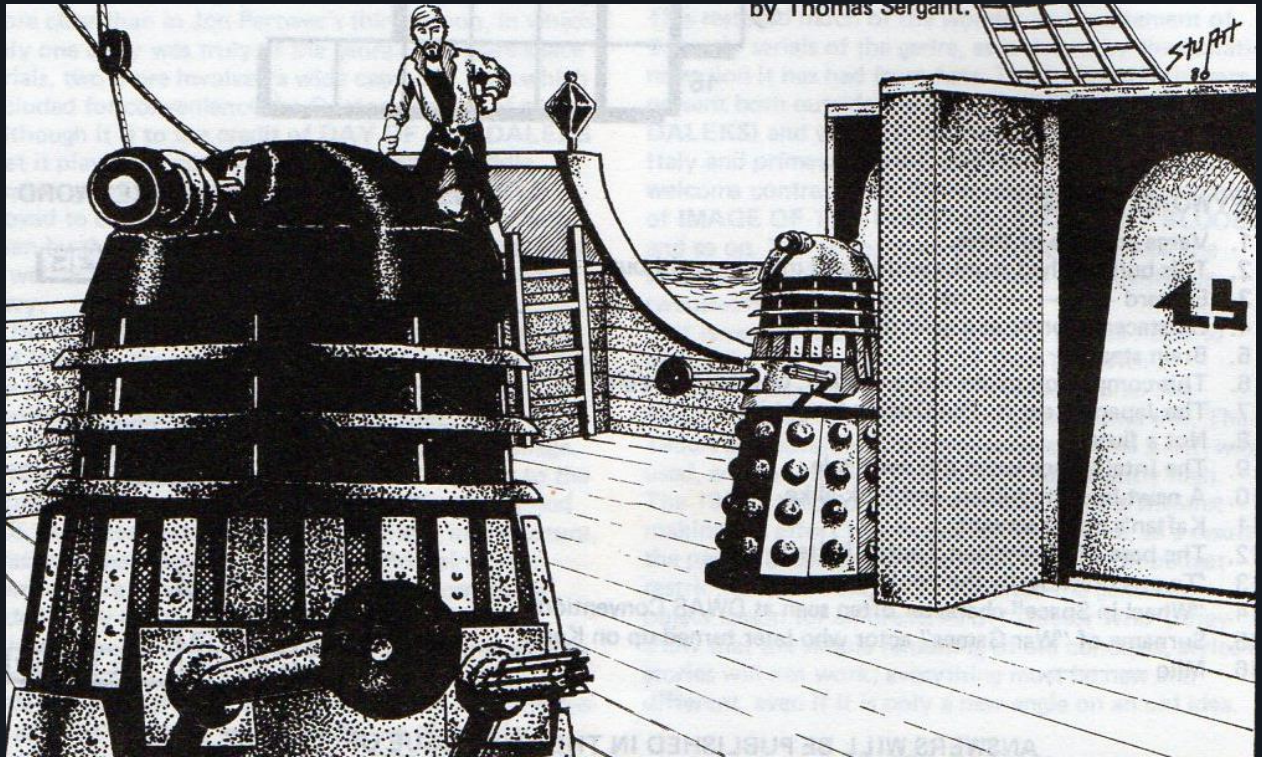
TARDIS Fanzine

AN UNEARTHLY



Stuart
80

STORY



Illustrations from *TARDIS* Volume 4 No. 2 (April 1979) © Stuart Glazebrook

TARDIS Fanzine



TARDIS Volume 5 No. 1
January 1980



TARDIS Volume 5 No. 2
Spring 1980

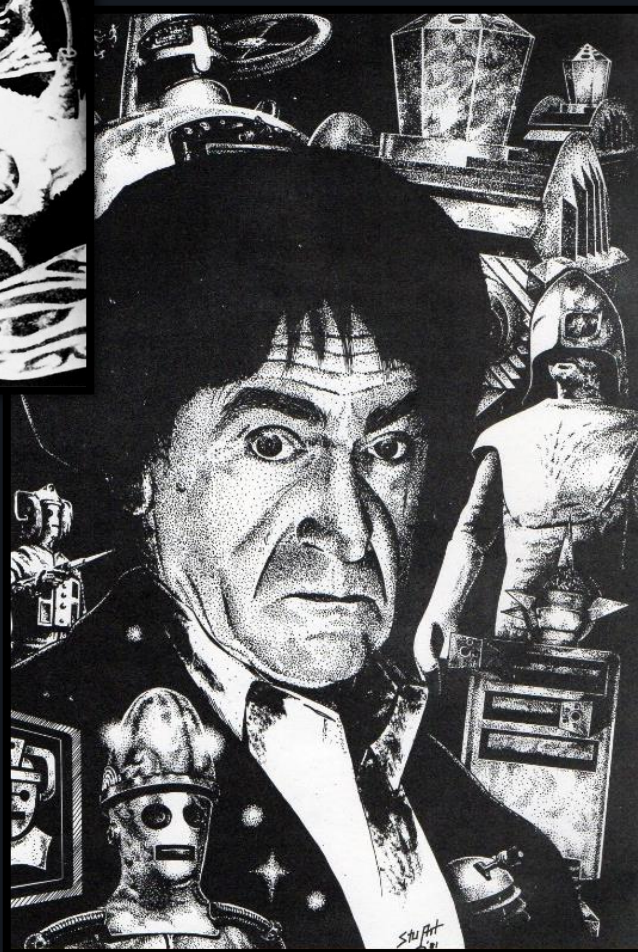


TARDIS Volume 5 No. 3
Summer 1980

TARDIS Fanzine



TARDIS Volume 7 No. 1 March 1982
© Stuart Glazebrook



TARDIS Volume 7 No. 2 May 1982
© Stuart Glazebrook

TARDIS Fanzine



TARDIS Volume 7 No. 3 July 1982 © Stuart Glazebrook

Yearbooks & Specials

THE ART DEPT.

From the mid-Seventies to the early-Eighties DWAS published a number of Specials and Yearbooks. Stuart's role as the 'DWAS Art Department' saw him contributing to these alongside the regular *TARDIS* publication.

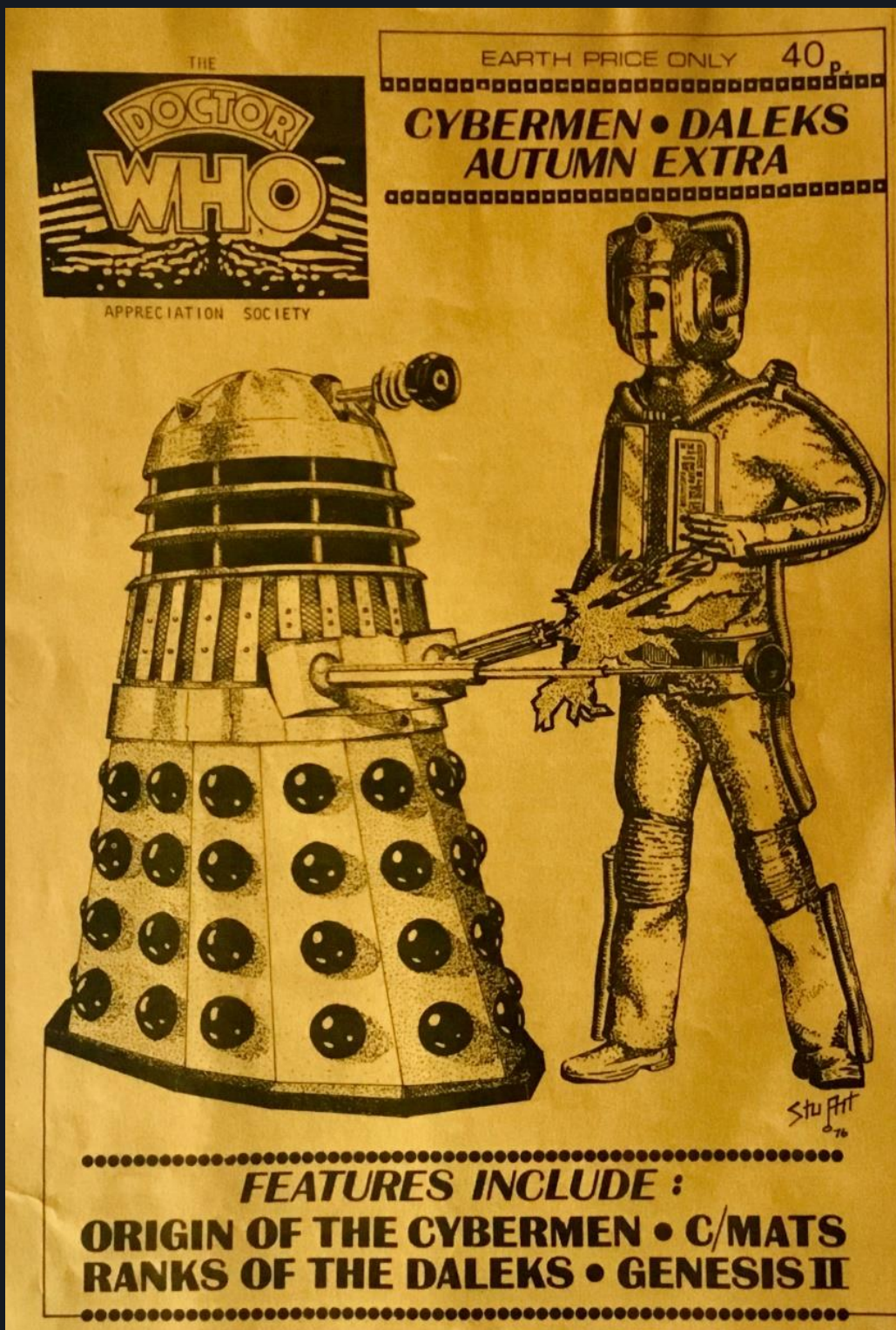
Usually, this was in the form of illustrations, but on occasion he would also edit (he was responsible for overseeing the content of the 1977 convention booklet) and write. The annual Artist's Report for the DWAS Yearbook was an opportunity to present readers with his review of the ups and downs he had faced. These accounts were honest and often contained self-deprecating humour, but what was constant was the obvious passion he had for the show he loved.



Left: Stuart's illustration for *The Ribos Operation* from the DWAS Yearbook 1978-79. Above: Stuart's illustration for Peter Davison's appearance on *This Is Your Life* from the DWAS Yearbook 1982.

© Stuart Glazebrook

OWAS Cybermen • Daleks Autumn Extra 1976



DWAS Cybermen • Daleks

Autumn Extra 1976

The 'Cybermen/Daleks Autumn Extra' is regarded as the first ever DWAS special.

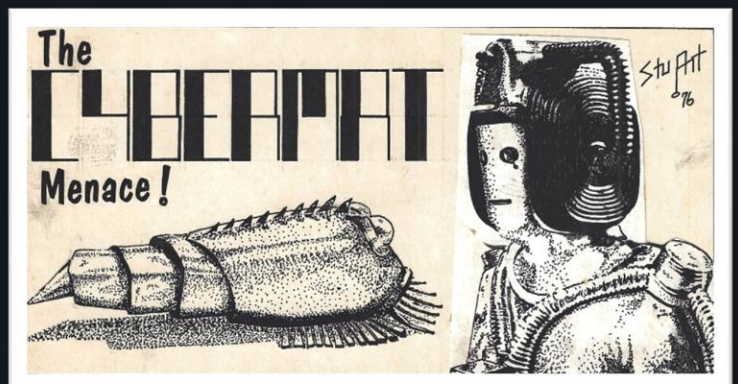
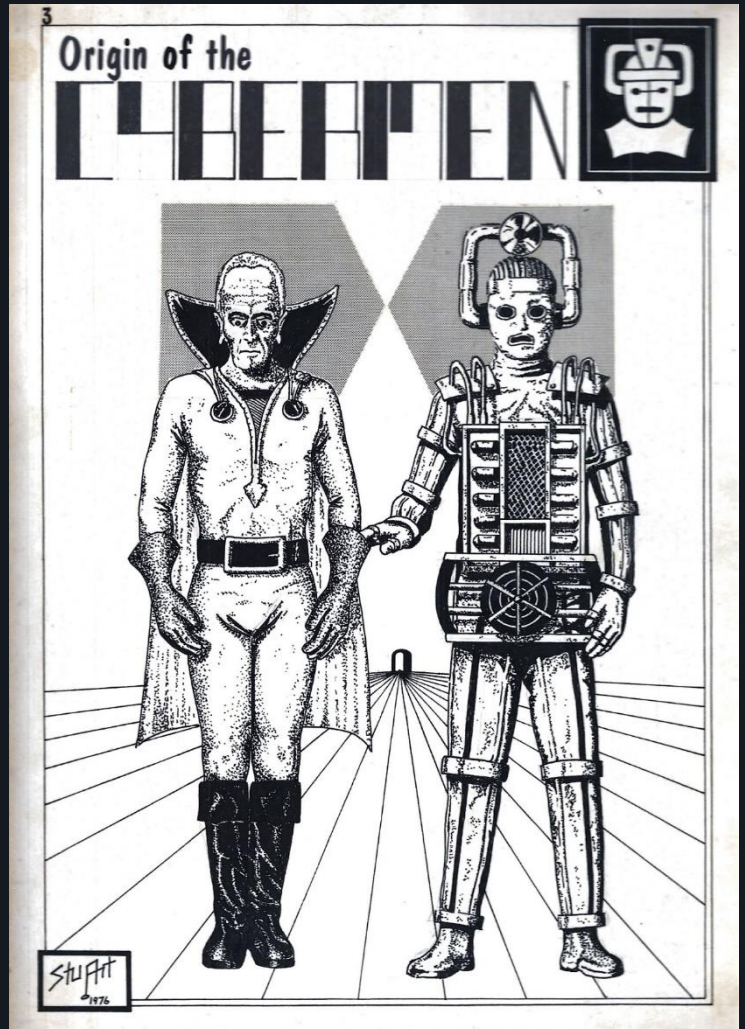
Produced by Jerney Bentham (referred to as the Reference Department) and Stuart Glazebrook (Art Department) it was published in Autumn 1976.

Coming in at an impressive 33 pages it featured a colour cover designed by Stuart and several articles written by Jeremy based on his own personal collection of reference material.

Cybermen content included Stuart's illustration *Origin of the Cybermen* and a two chapter story *Saga of the Cybermen* (based on a concept by DWAS member Chris Marton). Stuart also provided an illustration for an article entitled *The Cybermat Menace* (below right).

The Dalek articles were based on stories that had appeared in the TV 21 comic. They included *Ranks of the Daleks* and *Genesis II* (with Stuart providing a full page illustration in the style of the original comic strips).

Considering the lack of information about early *Doctor Who* being readily available at the time, this fanzine special would have been a real treat for fans.

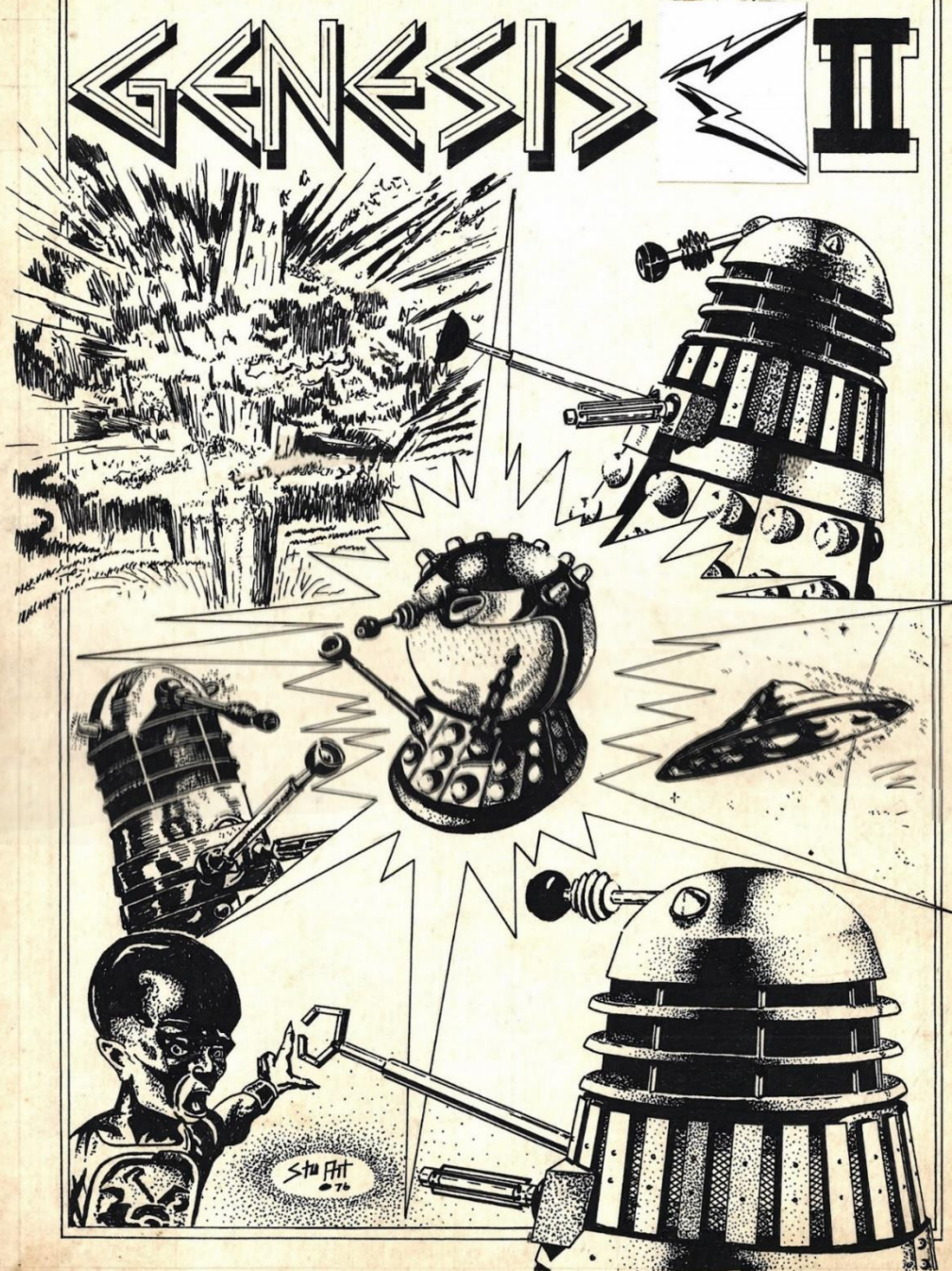


Above: Original artwork for the Cybermen/Daleks Autumn Extra 1976 © Stuart Glazebrook

DWAS Cybermen • Daleks Autumn Extra 1976

23

FROM TIME-STREAM 'ANOLA-VECTOR DECIMAL ZERO TWO':

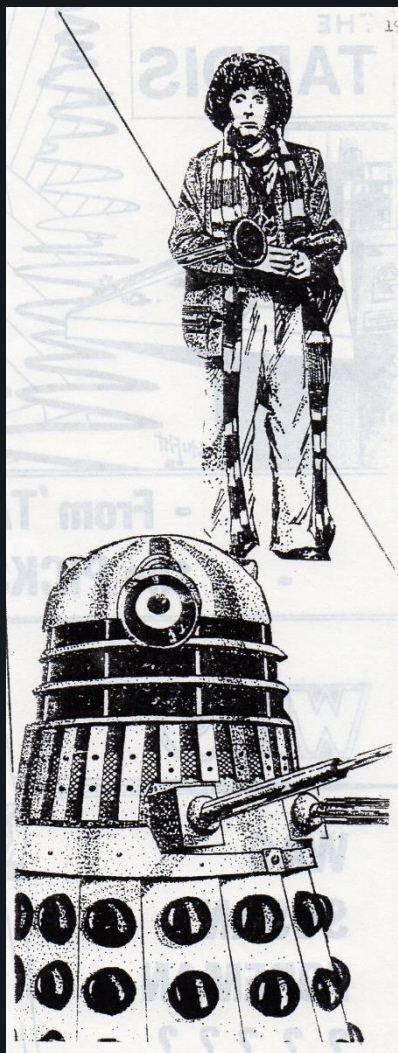


Original artwork used for the DWAS Cybermen/Daleks Autumn Extra 1976 © Stuart Glazebrook

DWAS Yearbook 1976



Original artwork used for the cover of the *DWAS Yearbook 1976* © Stuart Glazebrook



DWAS Art Report 1976

Stuart Glazebrook

It has been a great year for *Doctor Who* and his fanatical followers. The past twelve months or so has seen the show grow in stature to a point where *Dr. Who* merchandise is being produced as it was during the Dalekmania period, a new film is to be made and several fan clubs have been formed, one of the most important being the *Doctor Who* Appreciation Society itself, now recognised by many sources, including the BBC itself.

A mere year ago, the *TARDIS* magazine had just been born and was grasping around for a direction to take. With some fine guidance and hard work it found the right track, to become one of Britain's leading fanzines, and a launching pad for the DWAS. At last after 13 years of relying(?) on the *Radio Times* and newspapers for information, the dedicated 'Who' fan has, in the Society, a veritable mine of information, past, present and future.

It all began simply enough for me – I read the first two issues of *TARDIS* and being quite impressed sent a few drawings for consideration and, to my delight, they were accepted and printed. With issue six of *TARDIS*, the Editor, Gordon Blows, told me of the soon-to-be formed *Dr. Who* Appreciation Society, and asked if I would like to be the Society Artist, this was a great honour for me and I readily accepted.

I have since worked on a few *TARDIS* covers and inside pages, the Dalek/Cybermen Special, the *Celestial Toyroom* and this, the Society Yearbook, as well as designing the special cassette covers, 'History Of *Dr. Who*', for our competition winner, Anne Mickelthwaite.

"Gordon Blows asked me if I would like to be the Society Artist, this was a great honour for me and I readily accepted."



Above: Stuart's cover for the 'premiere issue' of *The Celestial Toyroom*.
© Stuart Glazebrook

DWAS Art Report 1976

Stuart Glazebrook

I have also written a few articles and afterwards was advised to stick to artwork!

The only offer I have brought out so far has been the cassette covers, which turned out to be surprisingly popular. But if anyone has any ideas on anything else I could offer I would be pleased to hear from them.

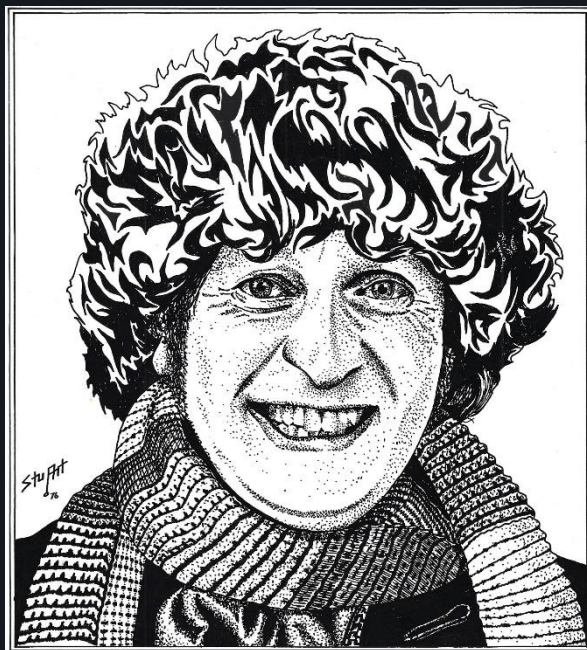
A very pleasurable part of my job has been in meeting and corresponding with other members, which led one to think a short while ago, what a beautifully peaceful world it would be if everyone was a DWAS member! It was because of such a meeting that I received the further honour of being asked to be the artist of the Elisabeth Sladen Fan Club.

As the Society's Art Department I would like to mention the passing, this year, of two brilliant artists from the 'Who' field; Firstly, the sad death of Frank Bellamy whom I fondly remember for his *TV21 Thunderbirds* days, and Chris Achilleos who has decided to end his contract with *Target Books* after giving us so many memorable covers. This is a sad passing for me, as I have long been an admirer of his, as may possibly be seen from my 'dotty' illustrations.

Anyhow in signing off, I would like to thank all the great people who have written to me in the past year in appreciation of my work – it makes it all worthwhile.

STUART GLAZEBROOK

"A very pleasurable part of my job has been in meeting other members. It was because of such a meeting that I received the further honour being asked to be the artist of the Elisabeth Sladen Fan Club."



Above: Stuart's original illustration of the Fourth Doctor as featured in the *DWAS Yearbook 1976* © Stuart Glazebrook

DWAS

The Companion Volume 1977



APPRECIATION SOCIETY

THE COMPANION VOLUME

PRICE 50p.



FEATURING:

THE **A**LISTAIR TO **Z**OE OF THE DOCTOR'S COMPANIONS

DWAS

The Companion Volume 1977

Released in Autumn 1977 and priced at 50p this second DWAS special was produced by Jeremy Bentham (Reference Department), Stuart Glazebrook (Art Department) and Stephen Payne (Photographic Department).

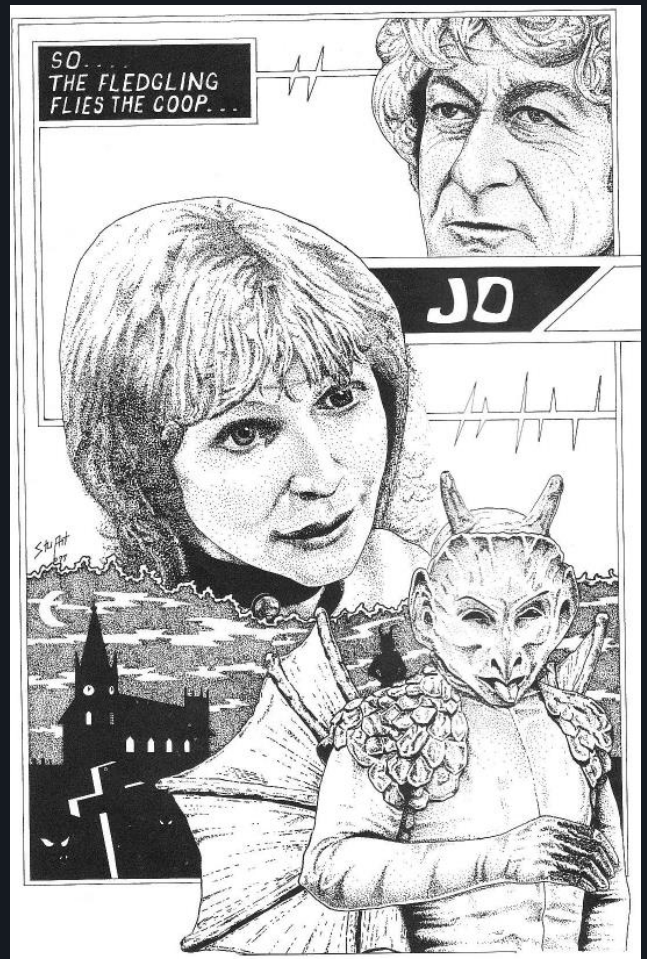
Although it was advertised as 'Featuring the Alistair to Zoe of the Doctor's companions' the 40 pages were organised in transmission order and covered fourteen years of the programme up to that point.

In the introduction Jeremy explained the purpose of the volume: "From Susan to K9 this publication sets out to provide the most ambitious attempt yet to fully document The Companions of *Doctor Who*."

The illustrations included a large number from Stuart, plus others by Gordon 'Drog' Lengden and Paul Stephen Smith.

As well as providing the background to each character the volume also contained brief notes on the performers who played them, although at the time there was "no information available" for Adrienne Hill (Katarina) and Jackie Lane (Dodo Chaplet).

Interestingly, the Master is included with the proviso that "in all probability, the Master is the Doctor's oldest and earliest companion...As the Doctor himself was once heard to remark. 'He used to be a very good friend of mine once...'"





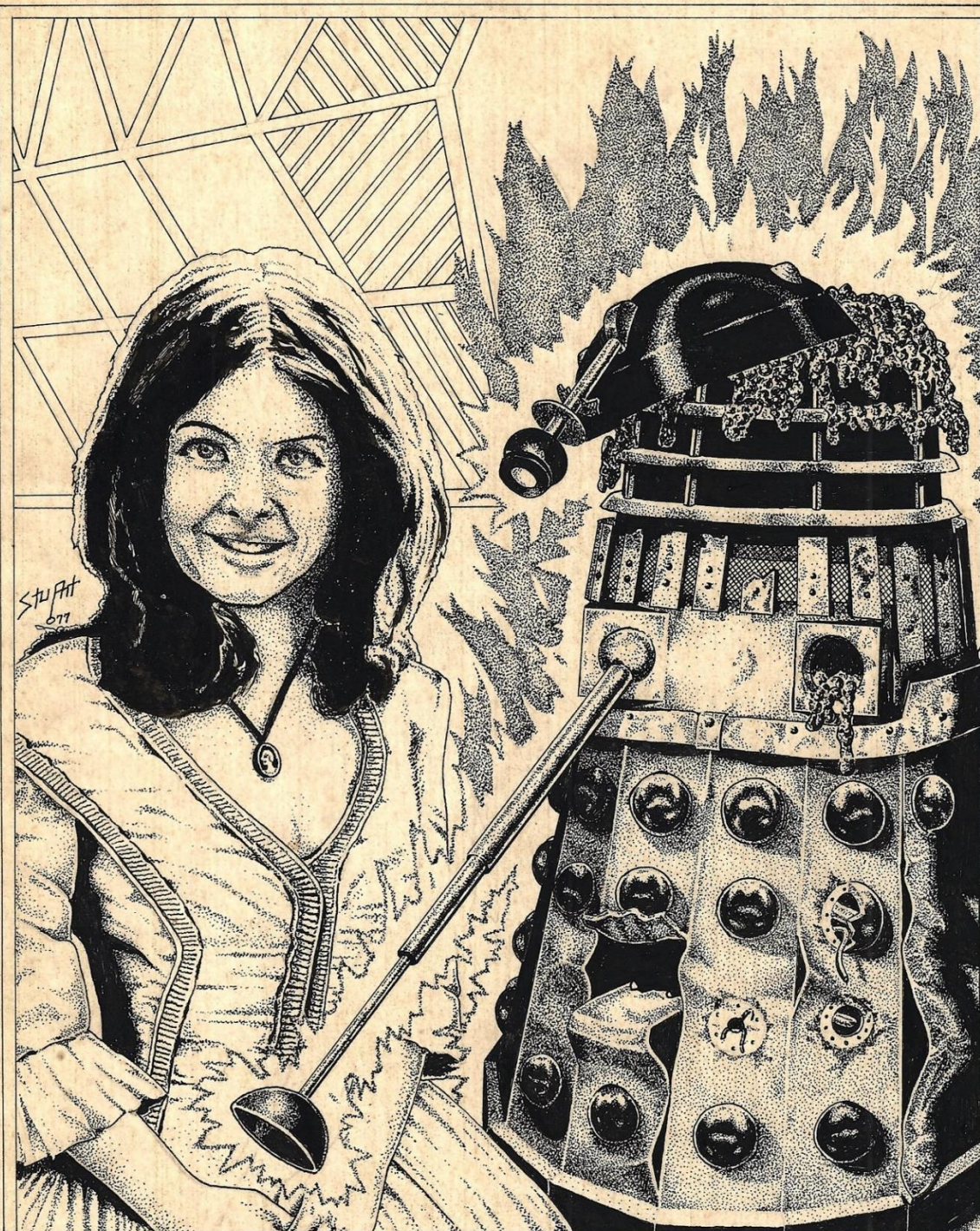
IAN



BARBARA

Stuart
1977

Original artwork produced for *DWAS Companion Volume 1977* © Stuart Glazebrook



Victoria

Original artwork produced for *DWAS Companion Volume 1977* © Stuart Glazebrook



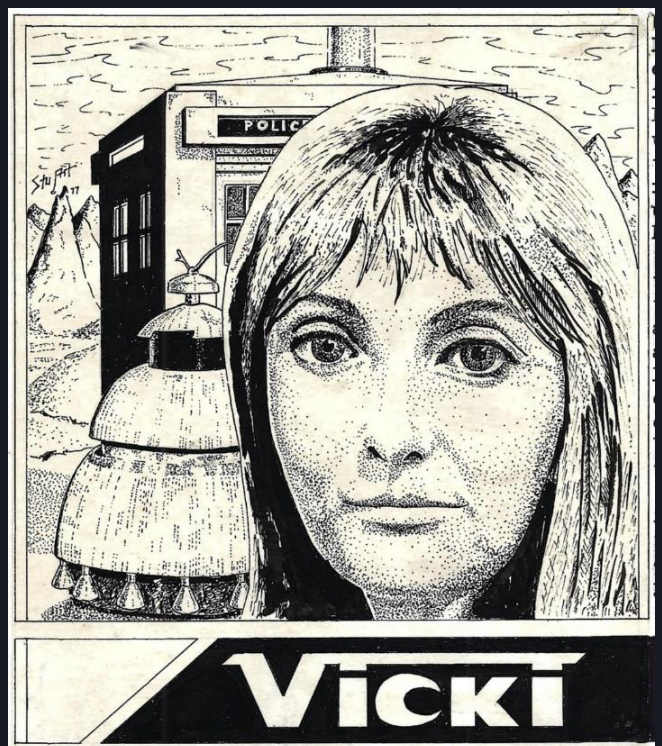
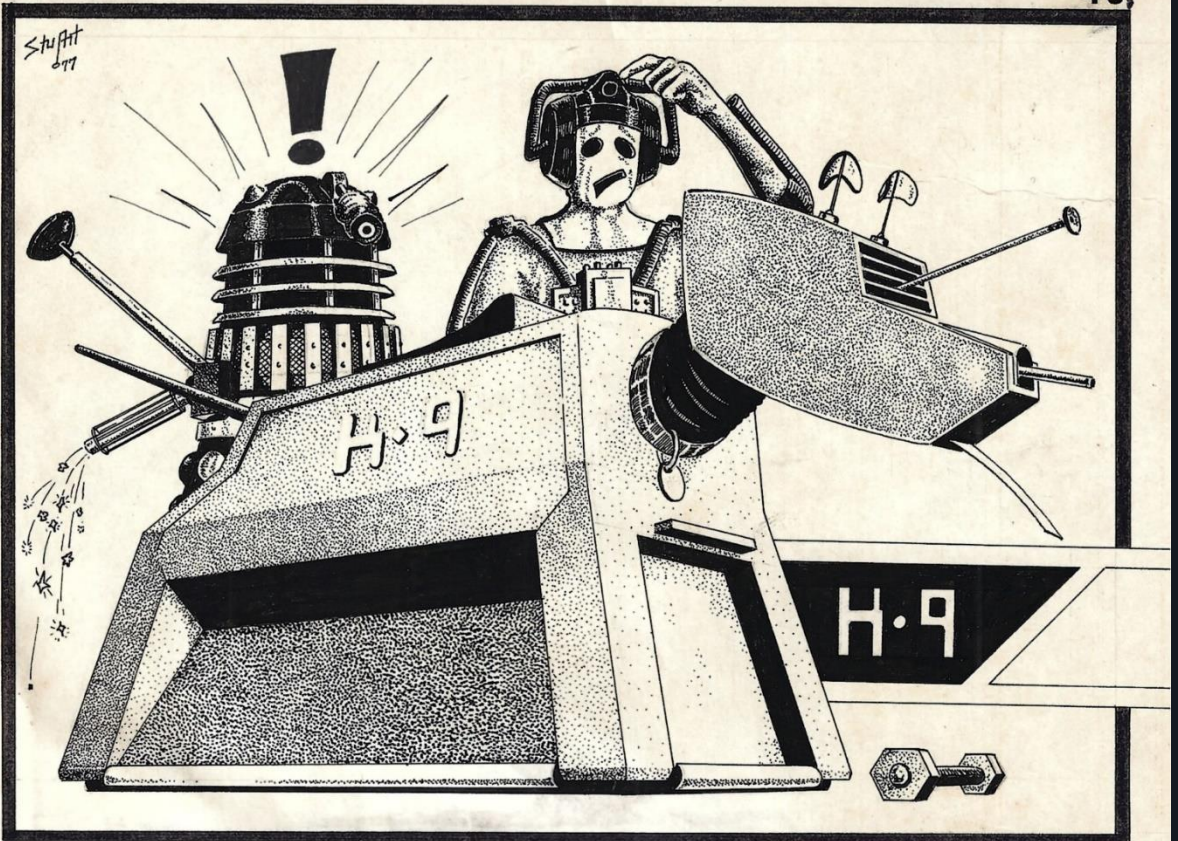
the BRIGADIER



To Stuart from Nicholas Courtney ^{CONSENTS.} _{copy}

Original artwork produced for *DWAS Companion Volume 1977*
and signed by Nicholas Courtney © Stuart Glazebrook

LEELAStu Pitt
077**0.84**



DWAS Yearbook 1977-78



Season

1976 ..77



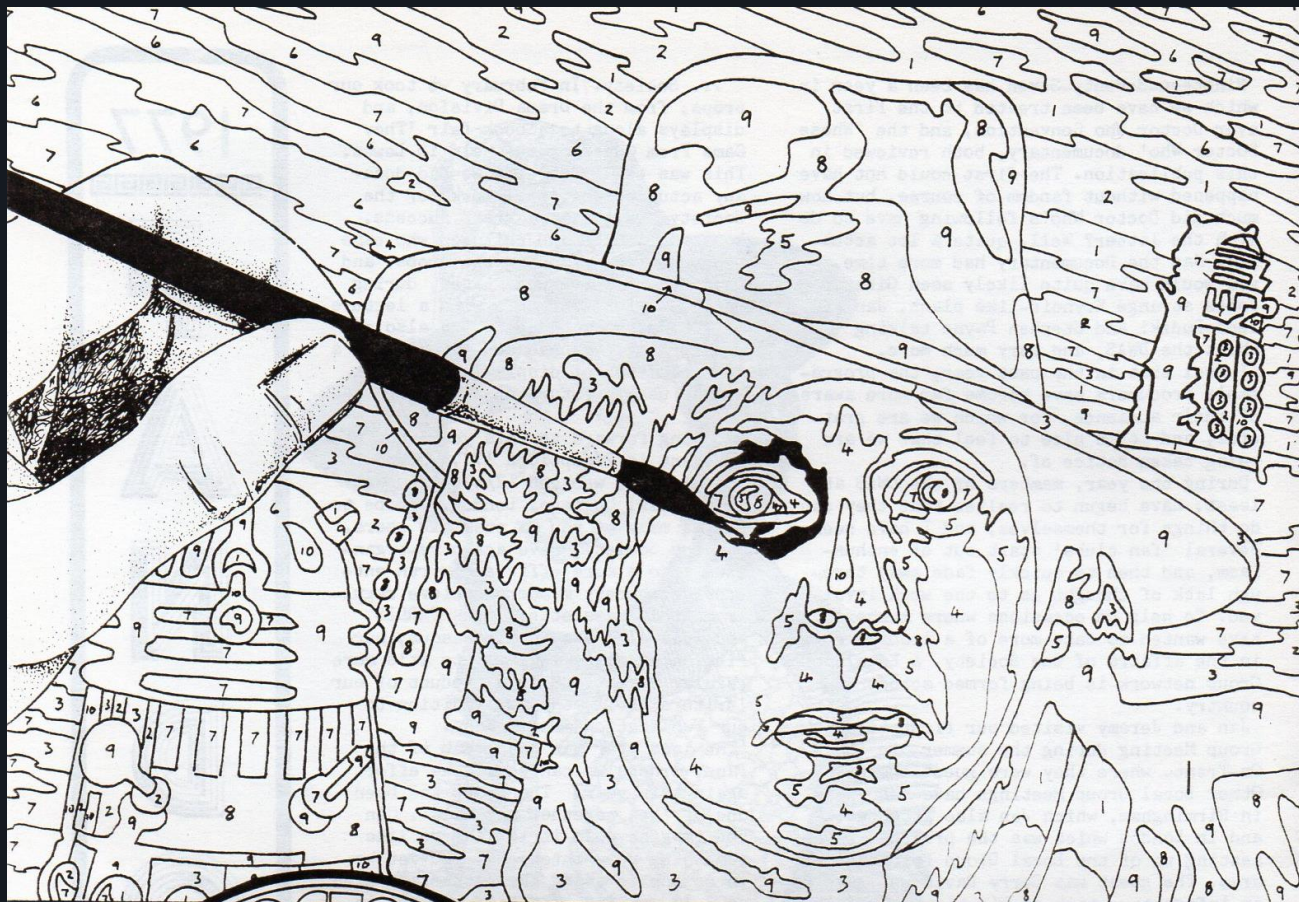
Reviews

1977 ..78



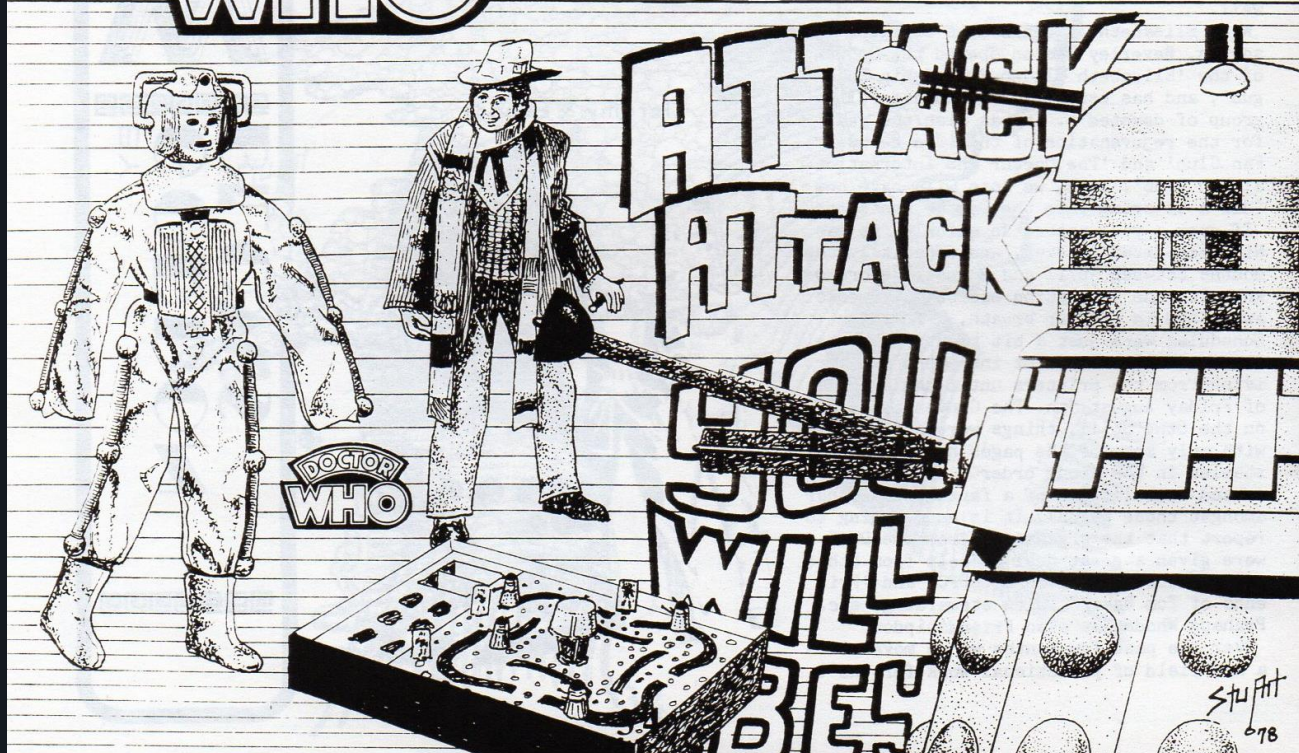
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From DWAS Yearbook 1977-78 © Stuart Glazebrook



**DOCTOR
& WHO**

**PUBLICATIONS
MERCHANDISE**





DWAS Art Report 1977

Stuart Glazebrook

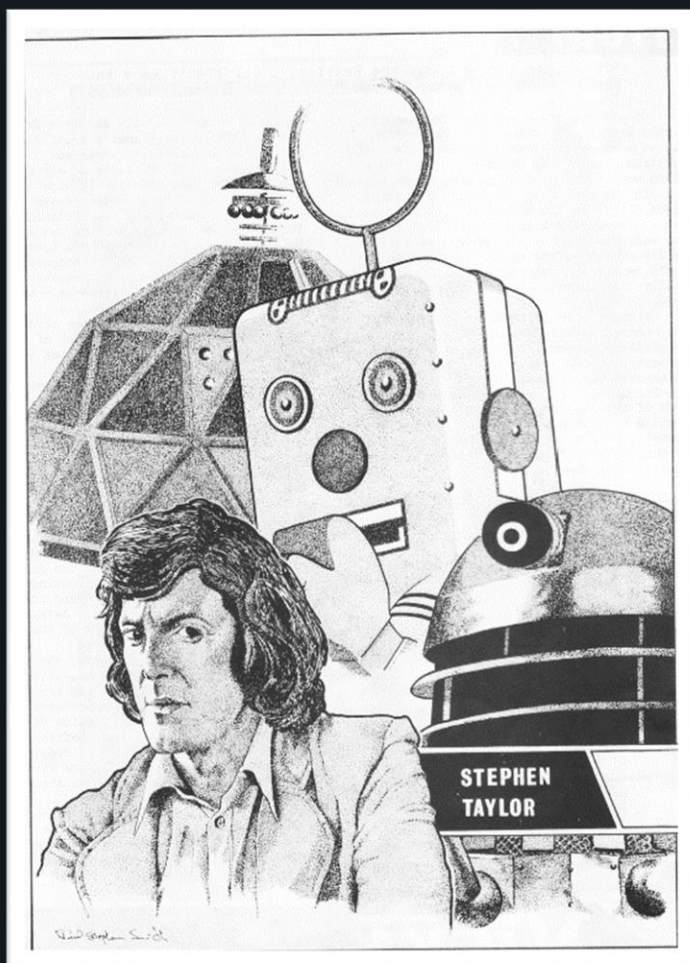
Here we are again with a further Yearbook and has not time flown? Two more seasons of *Doctor Who* have passed into history since our last one, and I hope that through the Society you have been able to enjoy them more fully.

It certainly has been a busy period for the Art Department and it falls upon me as Art Editor to heartily thank those who have assisted me over this time. One who has many admirers of his fine and precise style of work is the very talented Paul Stephen Smith. His art has graced the pages of many of our publications, including the 'one man show' of his, the recent *Cosmic Masque*. He also produced three masterpieces for the *Companion Volume* and is a regular contributor to *TARDIS*.

Another is my own personal friend, Gordon Lengden, who is probably better known to you as 'Drog'.

A comparative newcomer, his imagination and style has been seen in recent issues of *TARDIS*, where his borders have really caught the eye. He also produced some super art work for the *Companion Volume* as well as the stunning covers for this, the DWAS Yearbook. I can only say thanks for the great work fellahs (sic), it would have been hell without you! Here's to the future!

"One who has many admirers of his fine and precise style of work is the very talented Paul Stephen Smith."



Above: Paul Stephen Smith's illustration of Stephen Taylor from *The DWAS Volume Companion* published in 1977
© Paul Stephen Smith

DWAS Art Report 1977

Stuart Glazebrook

I would also like to take this opportunity to mention the 'comic strip king' of *TARDIS*, Raymond Bushby whose free flowing pen has put the *TV Comic* drive to shame in giving us exciting art strips over the past year. Well done Ray! While I'm on the subject it's thanks to John Peel whose enthusiastic works also appears herein.

On the home front my many chums from the DWAS executive (i.e. Jeremy, Gordon and Keith) have kept me very busy too and I've strived to keep them happy! Well if nothing else, *Doctor Who* is keeping our cassette industry alive! I've been amazed by the response to my cassette covers offer which has now gone to a third reprint. Never did I imagine that so many fans tape the show. To think that the first print run was 300, now I order 3000 at a time!

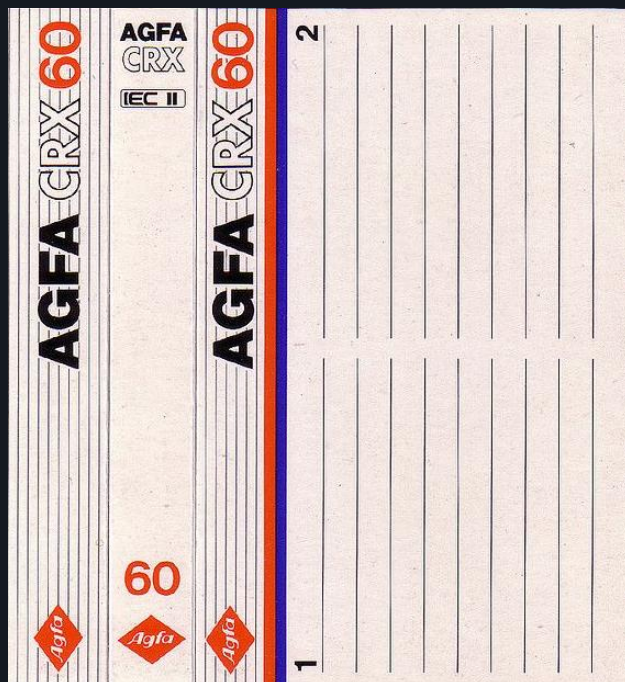
I wasn't pleased however, with the response to last year's Art Competition which is the reason that plans for this year's have been sadly quashed. Only a dozen or so entries were received – very disappointing.

Anyway the biggest thanks of all go to you the reader whose love and enthusiasm for *Doctor Who* makes the Society possible.

I hope we can continue to make you happy, we'll certainly try!

STUART GLAZEBROOK

"I've been amazed by the response to my cassette covers offer which has now gone to a third reprint. Never did I imagine that so many fans tape the show. To think that the first run was 300, now I order 3000 at a time!"



OWAS Yearbook 1978-79



YEARBOOK 1978-79



© Stuart Glazebrook

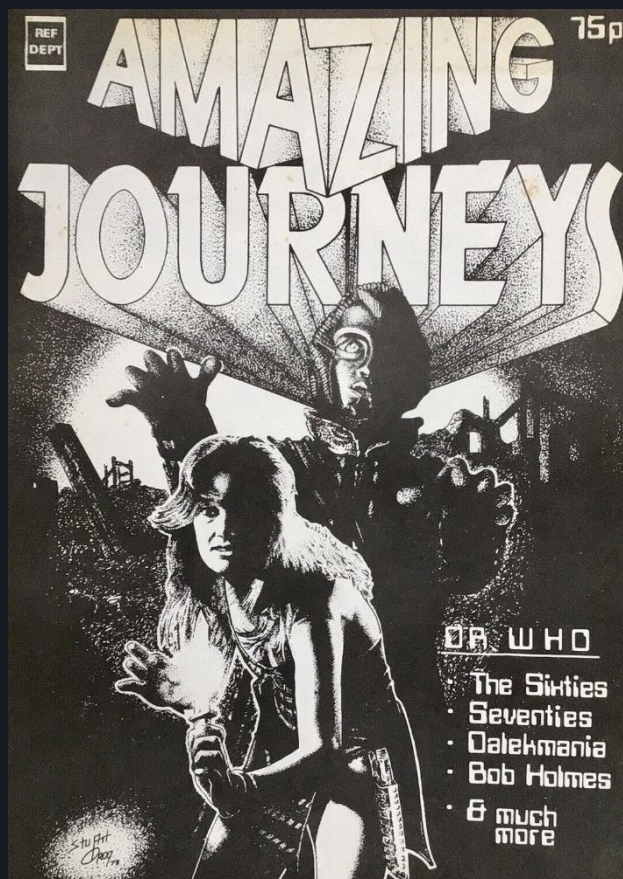
DWAS Art Report 1978/79

Stuart Glazebrook

Nothing has changed much within the Art Department since the last Yearbook despite rumours that Drog has left. The main base of the artistic activities still is with the two of us, but what a busy year it has been. Beginning by pulling out all the stop's for Jeremy Bentham's "Amazing Journeys" Special, we decided we'd like a running theme of artwork to run through future issues of 'TARDIS' – but what? With this in mind we settled down one wintry evening over a few jars of the 'Elixir of Life' and the 'Doctor Who Themes' or 'Visdatas' were born. By this we could drop on any aspect of the Doctor's adventures over the past sixteen years and attack it in our own inimitable style. If any of you would like to see a 'Visdata' on a certain subject we'd be very pleased to hear from you.

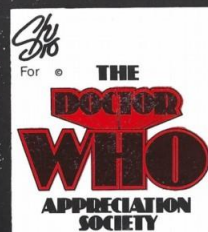
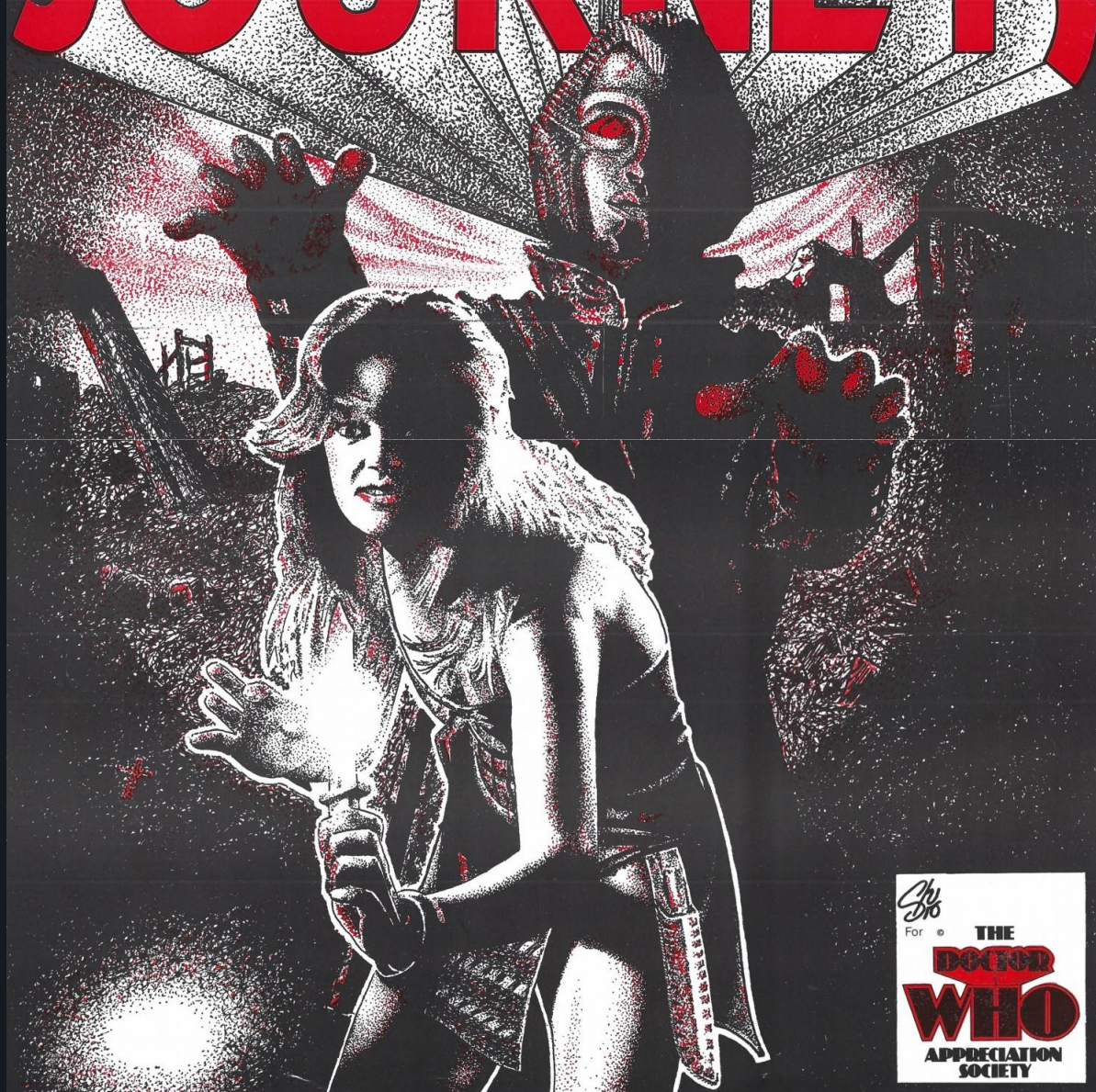
But yet we know our Art Department should be doing more for our members than just producing pretty pictures for various publications. So it was back to the old Elixir again and a critical look at what the *Doctor Who* fans were short of. Before long, and after various business meetings which are very strange to me, the biggest step, and gamble of our Society careers were taken, and we invested in the official DWAS posters, thanks to an idea by Jan. A famous strike here by being the first DWAS production to be printed in colour, a venture of which we, the Art Department are proud. Order form leaflets were also printed and distributed, and we sat back and awaited the reaction – would they sell? Well, yes, they sold very well, and before long we'll be producing more posters in more colours for you to pin on your walls and chuck darts at.

"But yet we know our Art Department should be doing more for our members than just producing pretty pictures for various publications."



Above: Stuart and Drog's *Amazing Journeys* cover © Stuart Glazebrook and Gordon 'Drog' Lengden

AMAZING JOURNEYS

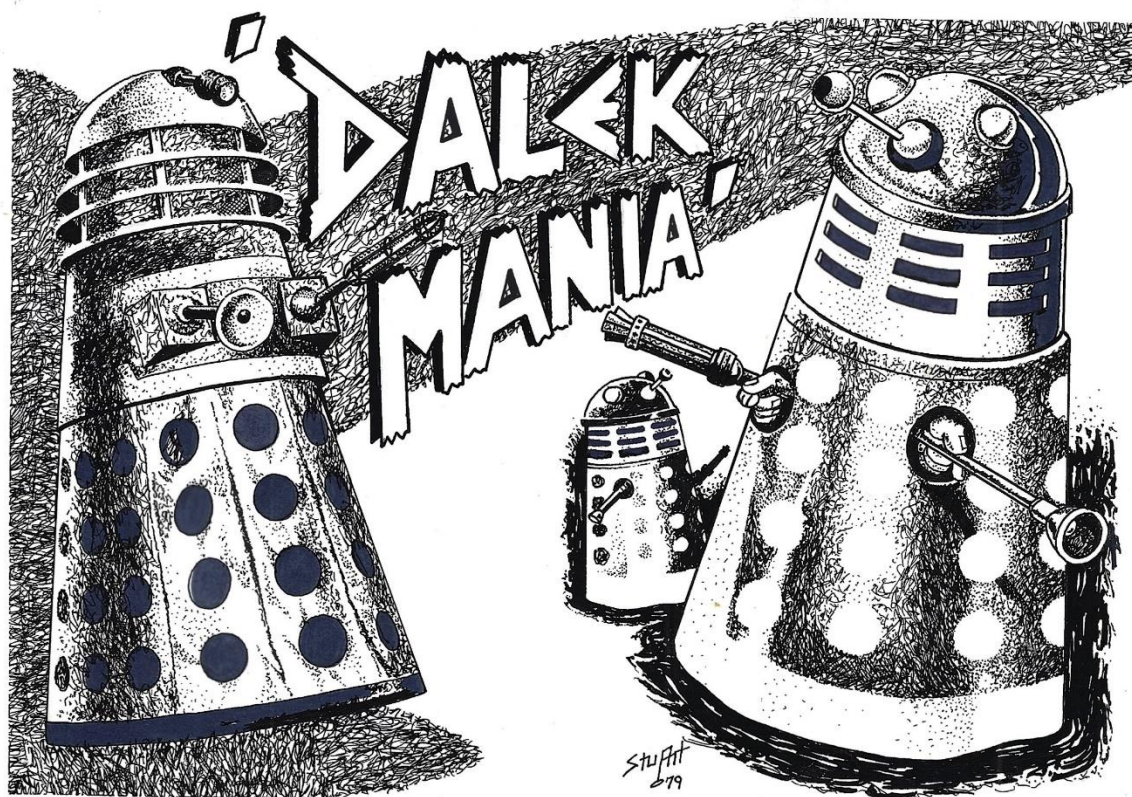


Stuart's colour version of the *Amazing Journeys* cover created using acetate

© Stuart Glazebrook

DWAS Art Report 1978/79

Stuart Glazebrook



But we don't intend stopping here; already Drog and I are looking into the possibility of producing DWAS T-shirts, badges, carrier bags, Xmas cards, calendars, and casting a tenuous eye over the chance of an A4 Visdata Special next year – with some in colour. Perhaps the Art Department should become DWAS Merchandising Limited!

Enough of the future – back to the year in question. I had the honour last year of editing the Panopticon Booklet. This speaks for itself – I have not been asked to edit anything else! Then came 'Cosmic Masque 3' with Drog's superb 'CE3K' cover, and, though we have in the past shied away from any fanzine work, I have recently relented

Above: Stuart's 'Dalek Mania' illustration as featured in *Amazing Journeys*
© Stuart Glazebrook

and inked a few pieces for several 'zines, though I hasten to add, I do not often have the spare time to do this.

As I write I look around at my small studio at all the past 'Who' artwork and think, as it all piles up, that one day I'll hold an auction of it all and spend an hour on the Elixir off the proceeds!

Have a happy year until next year.

STUART GLAZEBROOK

60's

60's



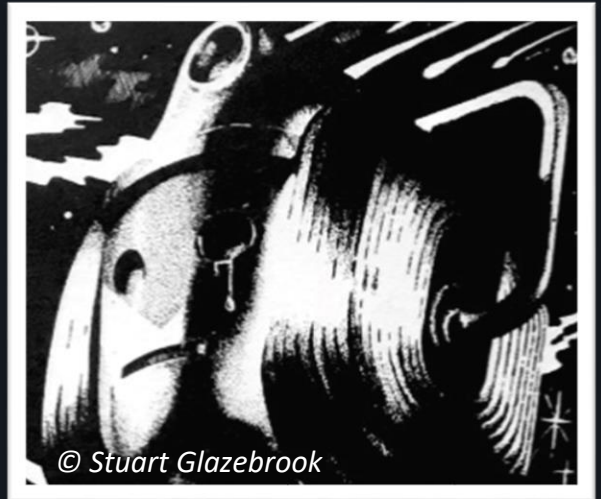
The Doctor Who 'Themes'

As Stuart mentioned in his 1978/79 Art Report the DWAS publication *TARDIS* ran a series of exclusive illustrations celebrating classic *Doctor Who* themes. Described as 'Visdatas' they celebrated the history of the programme up until that point. Stuart drew many of these illustrations himself and they included his take on some of the adventures of the first four Doctors.

There was a First Doctor image entitled *Terran History* that mixed two adventures together – *The Cave of Skulls* (1963) and *The Reign of Terror* (1964). Hartnell's Doctor was also included in a piece entitled *Bug-Eyed Monsters* which showed a Wirrn from the Fourth Doctor story *The Ark In Space* (1975) hovering over three Zarbis from the 1965 story of the same name.

Illustrations featuring the Second Doctor made up the bulk of Stuart's Visdatas with three of these focused on Cybermen stories (*The Cybermen Saga*). He even paid homage to one of his heroes, Chris Achilleos by replacing what was originally the Time Lord's 500 Year Diary with Target's version of *Doctor Who and the Cybermen*. Achilleos had provided the original cover design for this particular novelisation.

The Second Doctor was also shown with the Fish People from the 1967 story *The Underwater Menace* in one of the *Aquatic Aliens* Visdatas. Another in the same series featured a Zygon and Skarasen from *Terror of the Zygons*. This particular piece paid homage to Stuart's hero, Frank Bellamy.



Bellamy had produced a striking colour cartoon based on the same story that was printed in the *Radio Times* in 1975.

Stuart included his beloved Daleks in two Visdatas entitled *The Dalek Legend*. The first of these showed Davros with one of his creations from the 1975 Fourth Doctor story *Genesis of the Daleks*. The second showed the Third Doctor with Sarah Jane Smith in an illustration inspired by the 1974 story *Death to the Daleks*, which included a character that Stuart loved to dress up as – an Exxilon.

Another classic adversary of the Doctor, the Sonatarans, were included in the Visdata *Sontaran Invasions* with Styre from *The Sontaran Experiment* (1975) and Stor from *The Invasion of Time* (1978) appearing alongside the Fourth Doctor.

TARDIS readers were encouraged to send in their own suggestions for Visdatas and the range of themes covered were a welcome feature to many.

The Doctor Who 'Themes'



Subject: **SONTARAN INVASIONS** VISDATA No. 1



Subject: **THE DALEK LEGEND** VISDATA No. 3



Subject: **THE CYBERMEN SAGA** VISDATA No. 3D



Subject: **THE CYBERMEN SAGA** VISDATA No. 4

The Doctor Who 'Themes'

..the...DALEK...LEGEND..... VISDATA No. 3.C



Original artwork for THE DALEK LEGEND VISDATA No. 3C © Stuart Glazebrook

The Doctor Who 'Themes'



Subject: **THE CYBERMEN SAGA** VISDATA No. 4C



Subject: **BUG-EYED MONSTERS** VISDATA No. 5



Subject: **TERRAN HISTORY** VISDATA No. 7



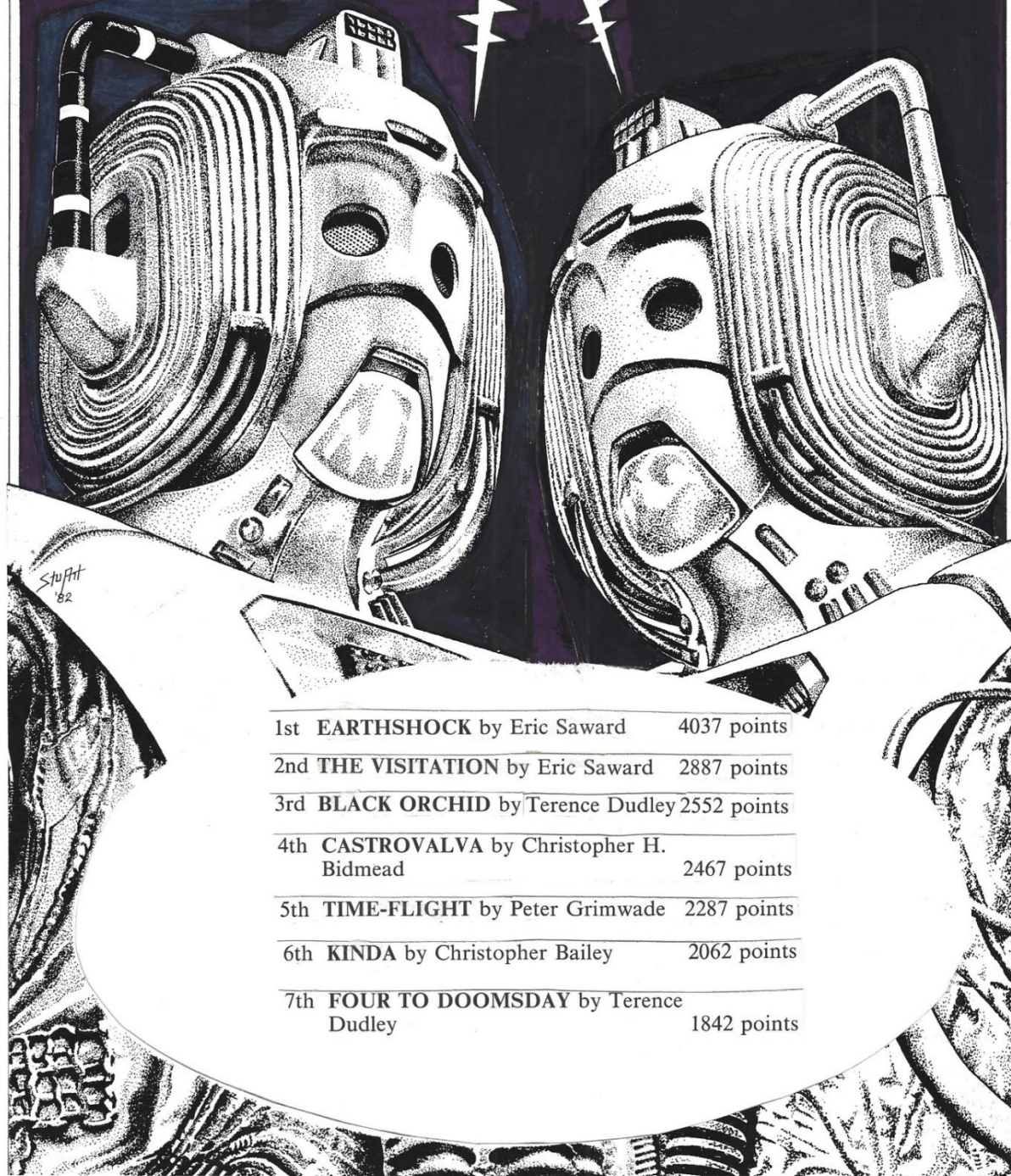
Subject: **AQUATIC ALIENS** VISDATA No. 10

The Doctor Who 'Themes'

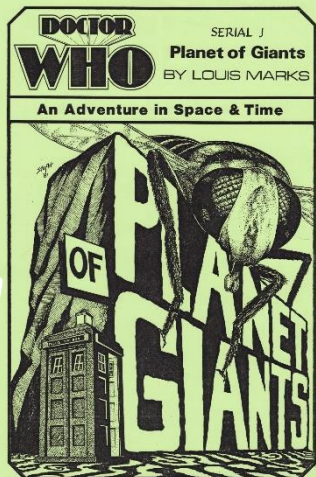
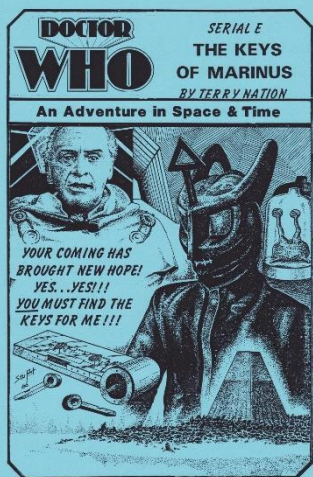
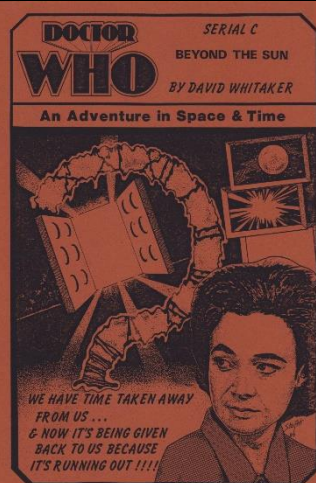
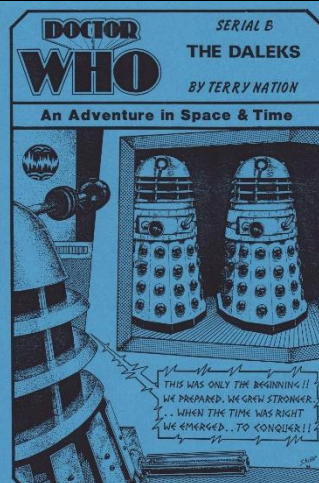
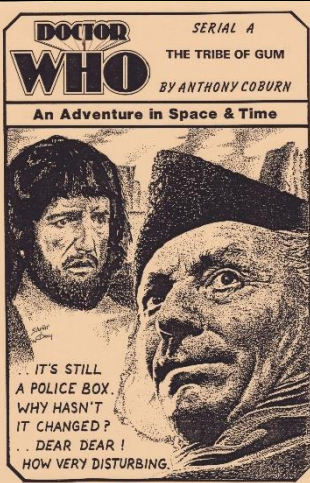


DWAS SEASON POLL 1982 LEADER

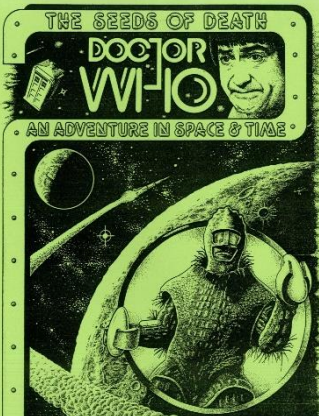
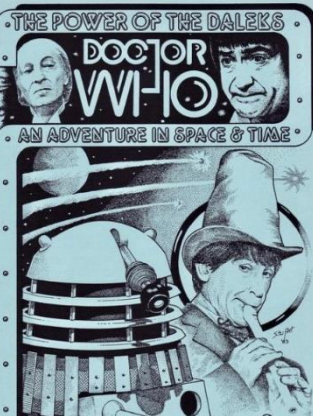
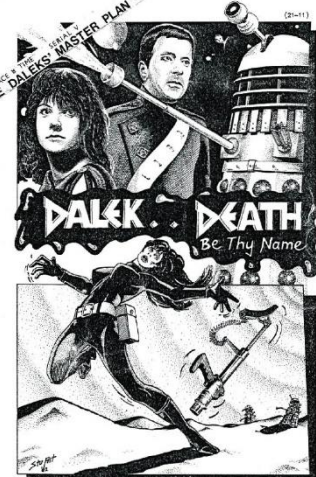
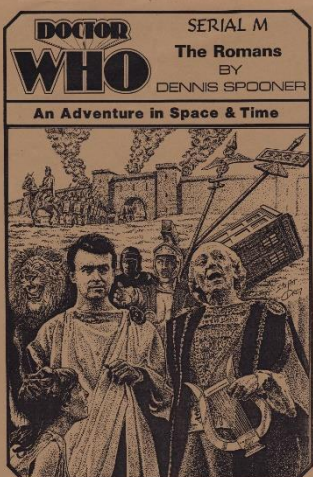
THIS IS
EXCELLENT NEWS!



1st	EARTHSHOCK by Eric Seward	4037 points
2nd	THE VISITATION by Eric Seward	2887 points
3rd	BLACK ORCHID by Terence Dudley	2552 points
4th	CASTROVALVA by Christopher H. Bidmead	2467 points
5th	TIME-FLIGHT by Peter Grimwade	2287 points
6th	KINDA by Christopher Bailey	2062 points
7th	FOUR TO DOOMSDAY by Terence Dudley	1842 points



An Adventure In Space & Time



An Adventure In Space & Time

Doctor Who – An Adventure In Space & Time was the brain child of Tim Robins and Gary Hopkins. The pair had previously worked together on two other ventures, including *The Doctor Who Review*.

The title for this new publication came from the *Radio Times* billings from the 1960s. The project coincided with the launch of Cyber Mark Services (CMS) – a unique *Doctor Who* news, information and promotional group co-ordinated by Jeremy Bentham. With little reference material about the Sixties episodes available, the idea was to create a publication that would provide readers with detailed and comprehensive coverage of early *Doctor Who* serials.

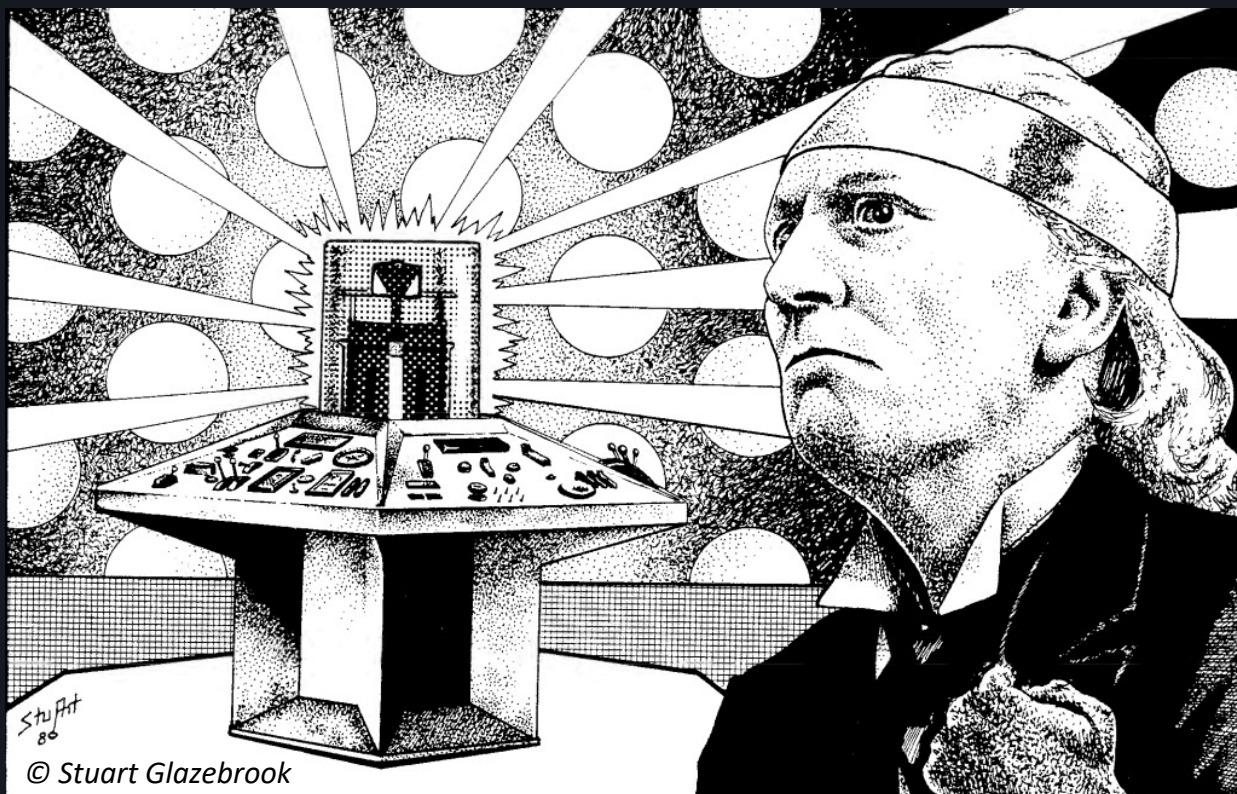
With Stuart Glazebrook responsible for artwork and John Peel in charge of printing and distribution, a format was agreed. It would be a monthly release comprising of about ten loose-leaf pages that could be kept in two-ring binders.

Several dummy issues were produced to test its viability and the pilot edition – *An Unearthly Child* – was unveiled at the Lyric Hotel in Blackpool in May 1980. The reaction was a positive one and the publication ran for seven and a half years, covering the first eleven years of the show.

Right: Stuart's sketches for an unrealised *Day of the Daleks* cover drawn on the back of letter-headed paper from the printers where he worked. *Courtesy Luke Andrew*



An Adventure In Space & Time



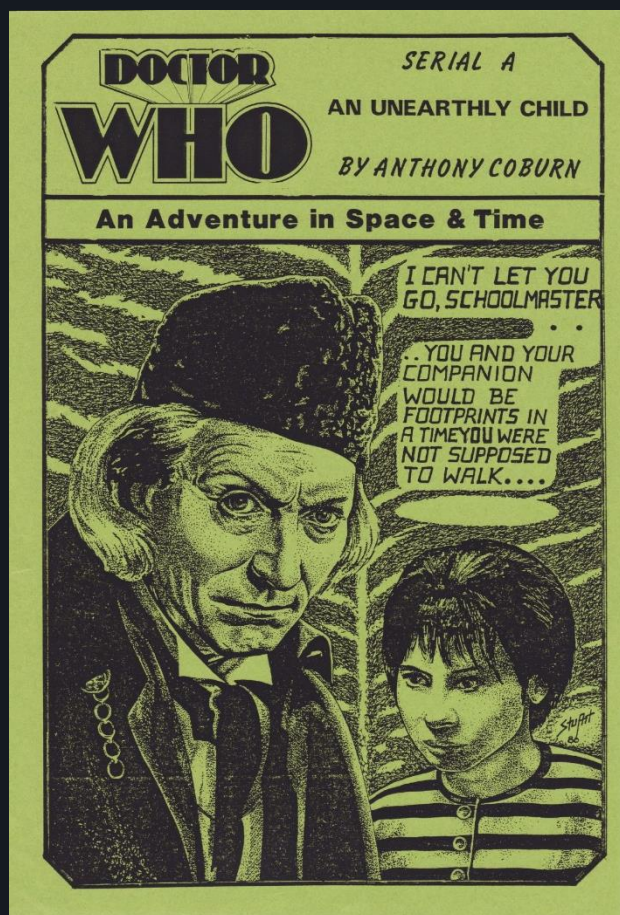
Every issue of *An Adventure In Space & Time* subjected the stories to a detailed analysis and revealed many previously unknown facts. The standard content included a 'Drama Extract' (an illustrated highlight from the episode told in story form), a review, an analysis of one feature of the story (such as the alien race, the characters, the writer, etc.), technical observations about the recording, and an extensive list of credits. Alongside the fan art there were also photographs.

Such was the quality of its content that the publication was widely quoted by John Tullock and Manuel Alverado in their revered book *Doctor Who – The Unfolding Text*, published in 1983.

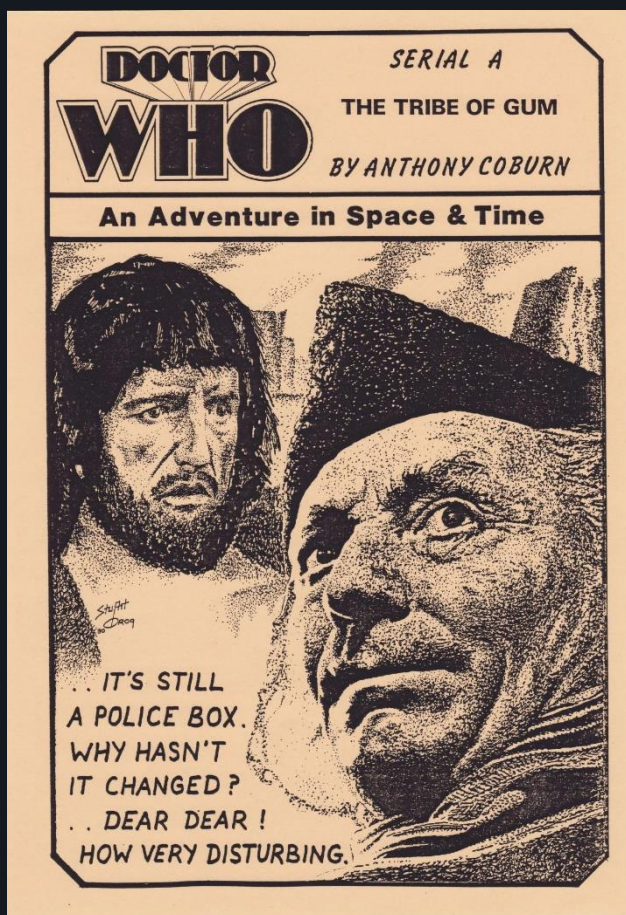
The technical notes often reappeared in *Doctor Who Magazine* and Terrance Dicks named a chapter of his novelisation of *An Unearthly Child* after the publication's review of that story – 'The Dawn of Time'. It was the only fan publication ever to receive assistance from Patrick Troughton, who provided pictures and information. Even the series' production team occasionally referred to it for background details.

Stuart was later joined in the art department by Gordon 'Drog' Lengden who eventually took over as Art Editor when Stuart began working on his infamous VHS covers.

The Hartnell Years



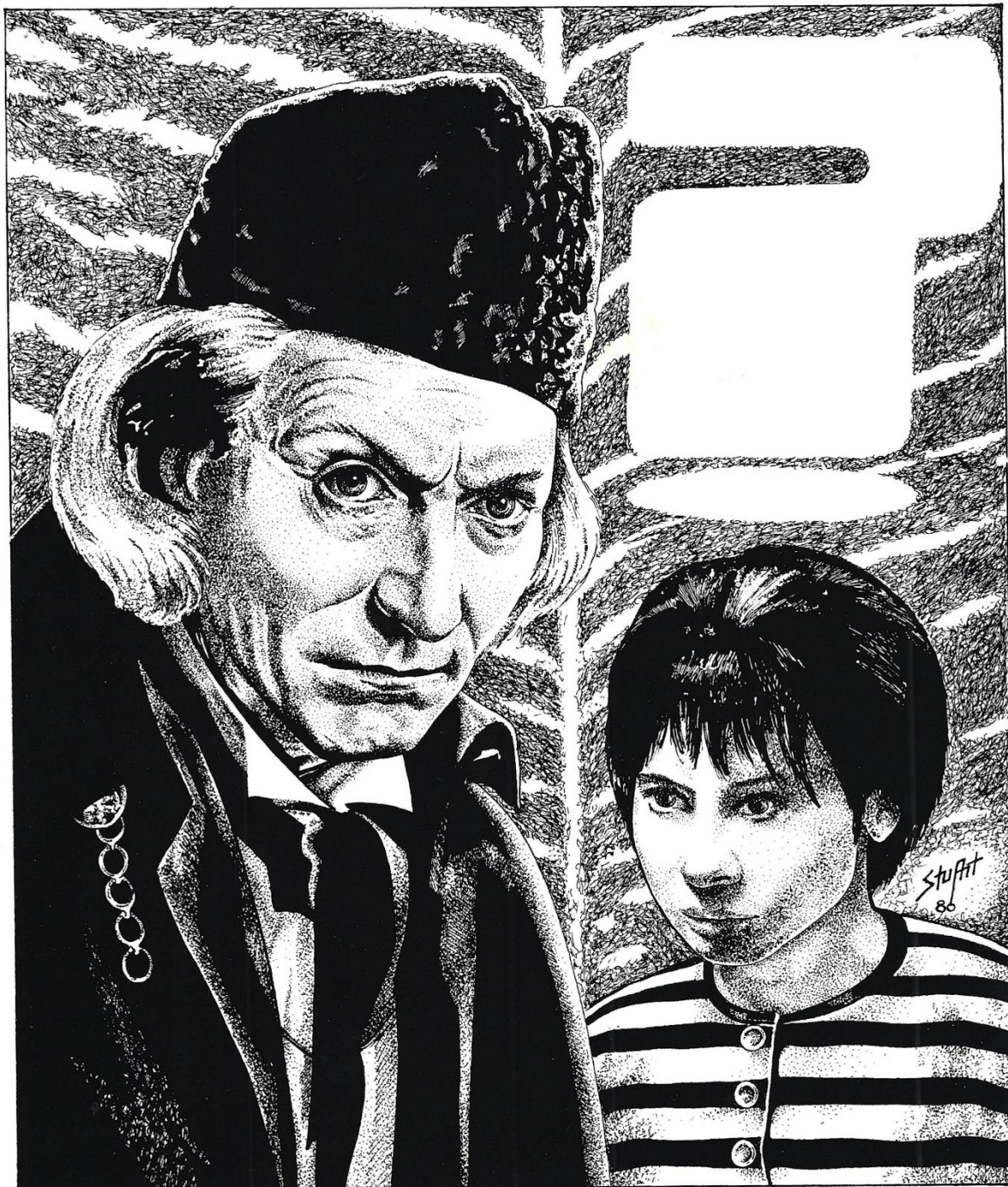
Above and below: Cover and illustration from *An Adventure In Space & Time Serial A An Unearthly Child* © Stuart Glazebrook



Above and below: Cover and illustration from *An Adventure In Space & Time Serial A The Tribe of Gum* © Stuart Glazebrook

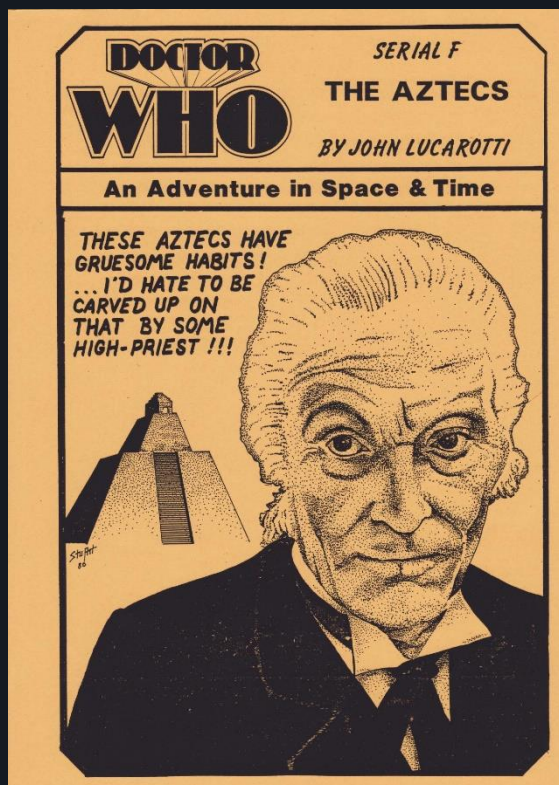
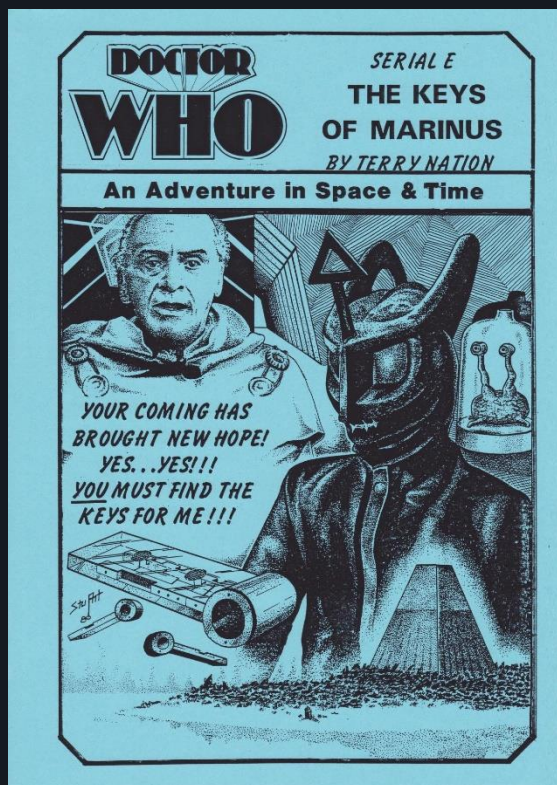
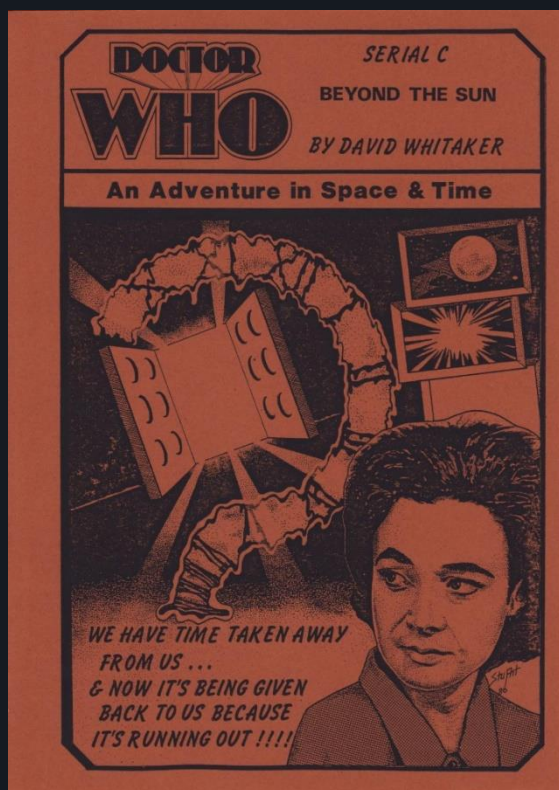
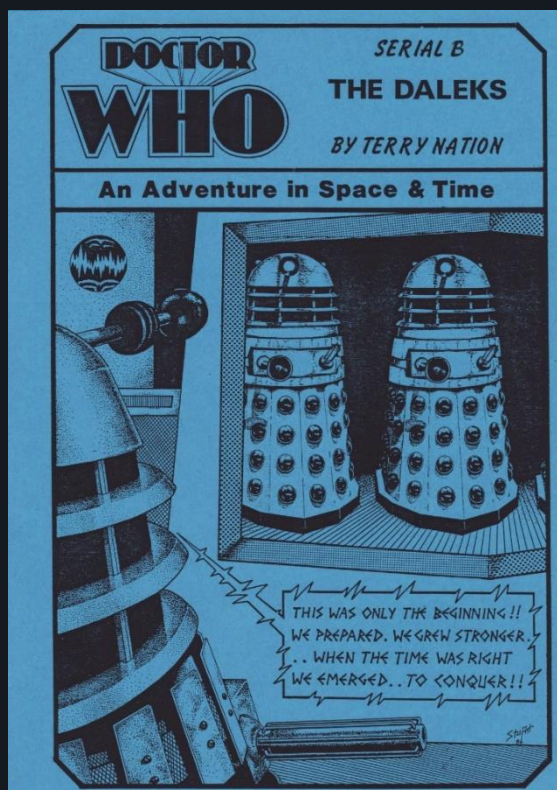


The Hartnell Years

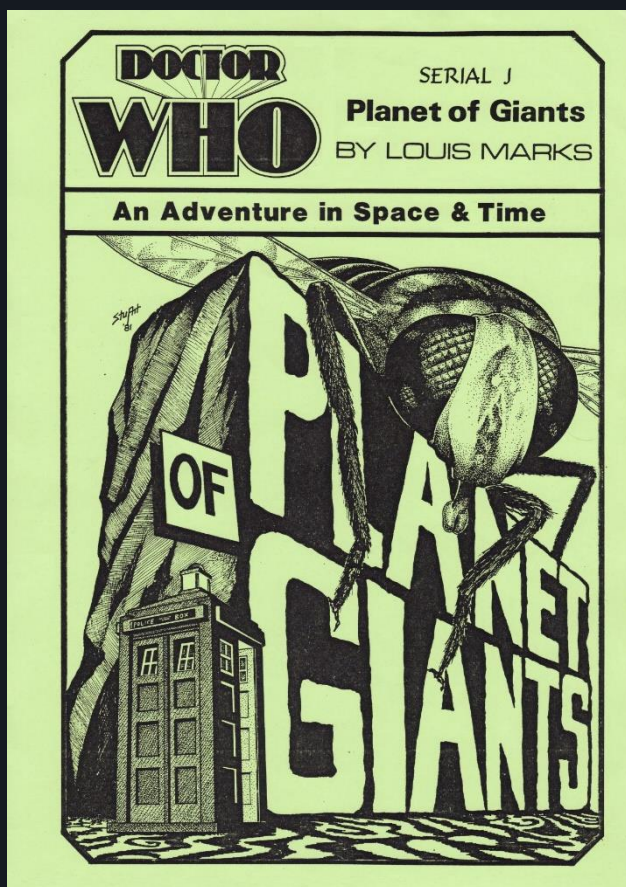
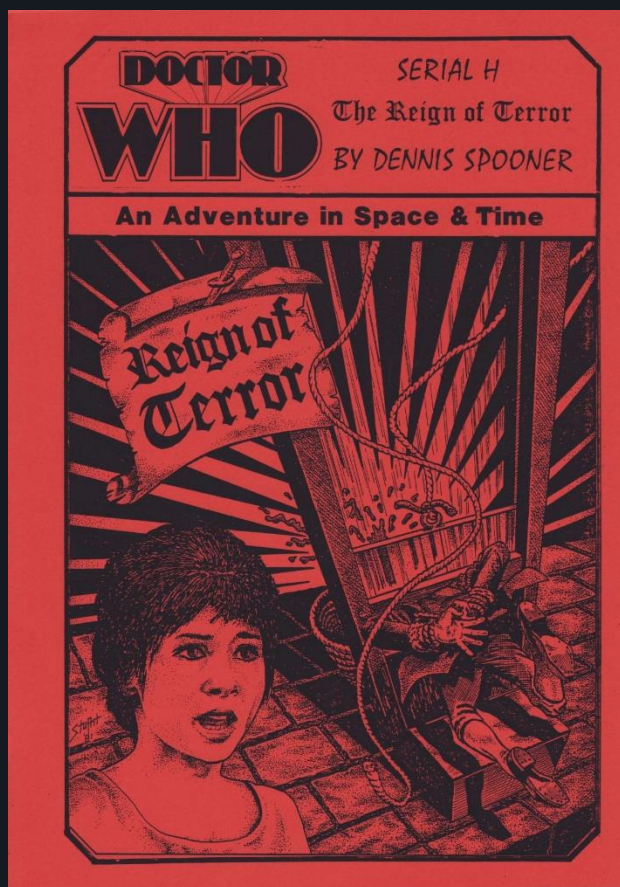


Original artwork produced for the first issue of *An Adventure In Space and Time*
© Stuart Glazebrook

The Hartnell Years



The Hartnell Years



Above left: Cover of *An Adventure In Space & Time* Serial H *The Reign of Terror*.

Above: Cover of *An Adventure in Space & Time* Serial J *Planet of Giants*.

Left: Illustration from *An Adventure In Space & Time* Serial K *The Dalek Invasion of Earth*.

All artwork © Stuart Glazebrook

The Hartnell Years

SERIAL L

The Rescue

BY

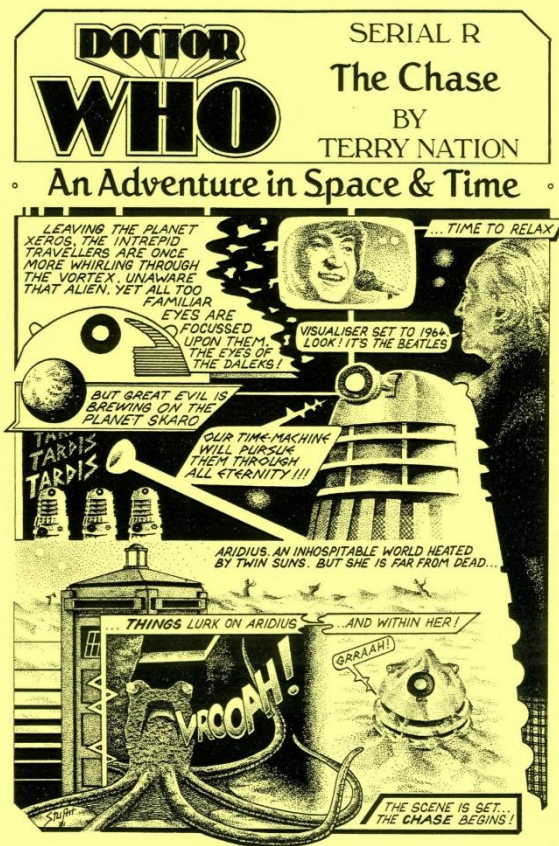
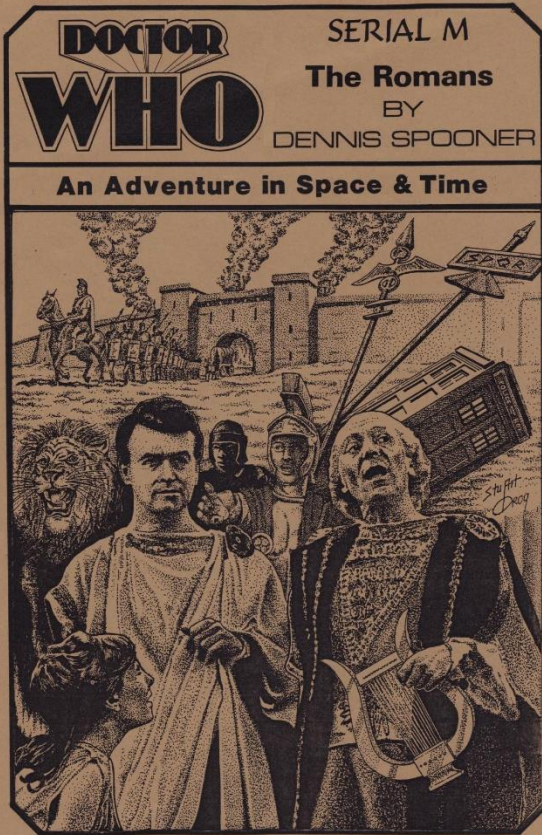
DAVID WHITAKER

REMEMBER... I AM THE ONLY ONE
WHO CAN SAVE YOU FROM MY PEOPLE.
YOU SHOULD BE GRATEFUL.
I AM YOUR ONLY PROTECTION!



Original artwork produced for *An Adventure In Space and Time*
Serial L *The Rescue* © Stuart Glazebrook

The Hartnell Years

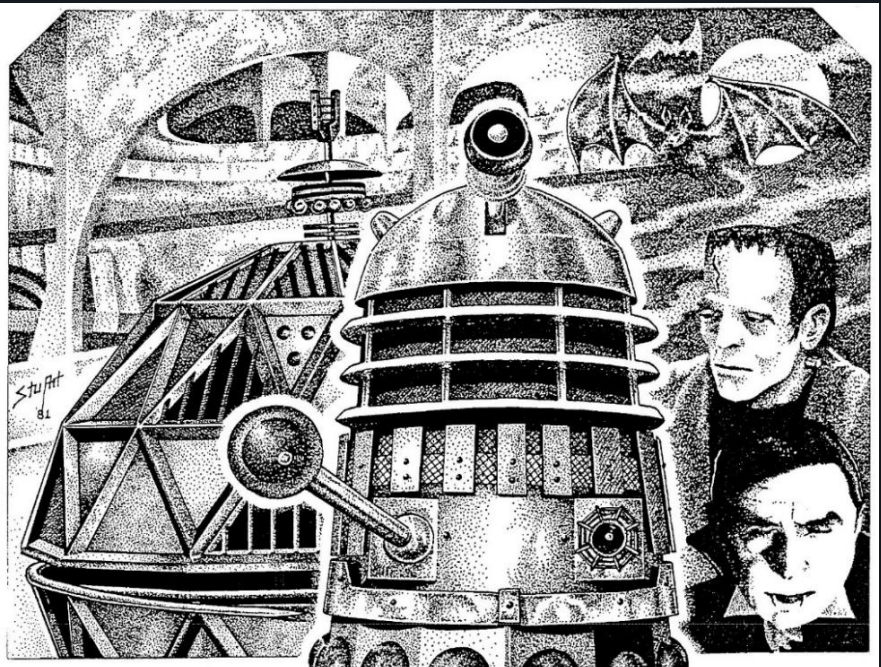


Above: Cover of *An Adventure In Space & Time* Serial M *The Romans*.

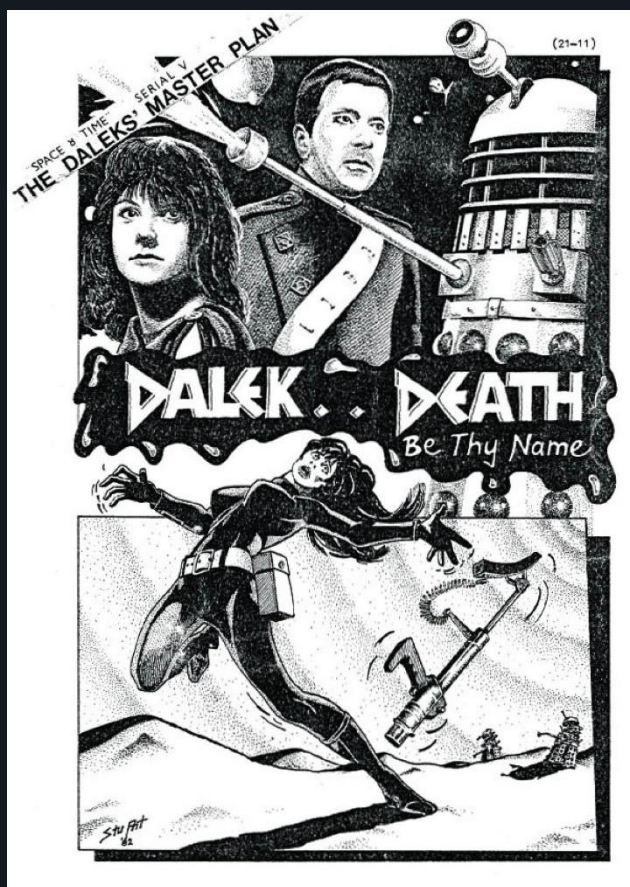
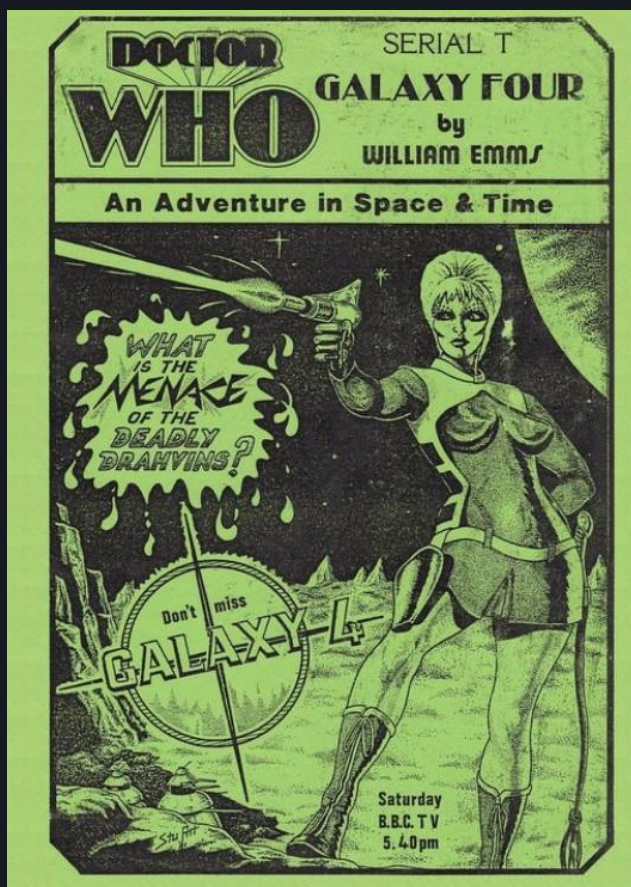
Above right: Cover of *An Adventure in Space & Time* Serial R *The Chase*.

Right: Illustration from *An Adventure In Space & Time* Serial R *The Chase*.

All artwork © Stuart Glazebrook



The Hartnell Years

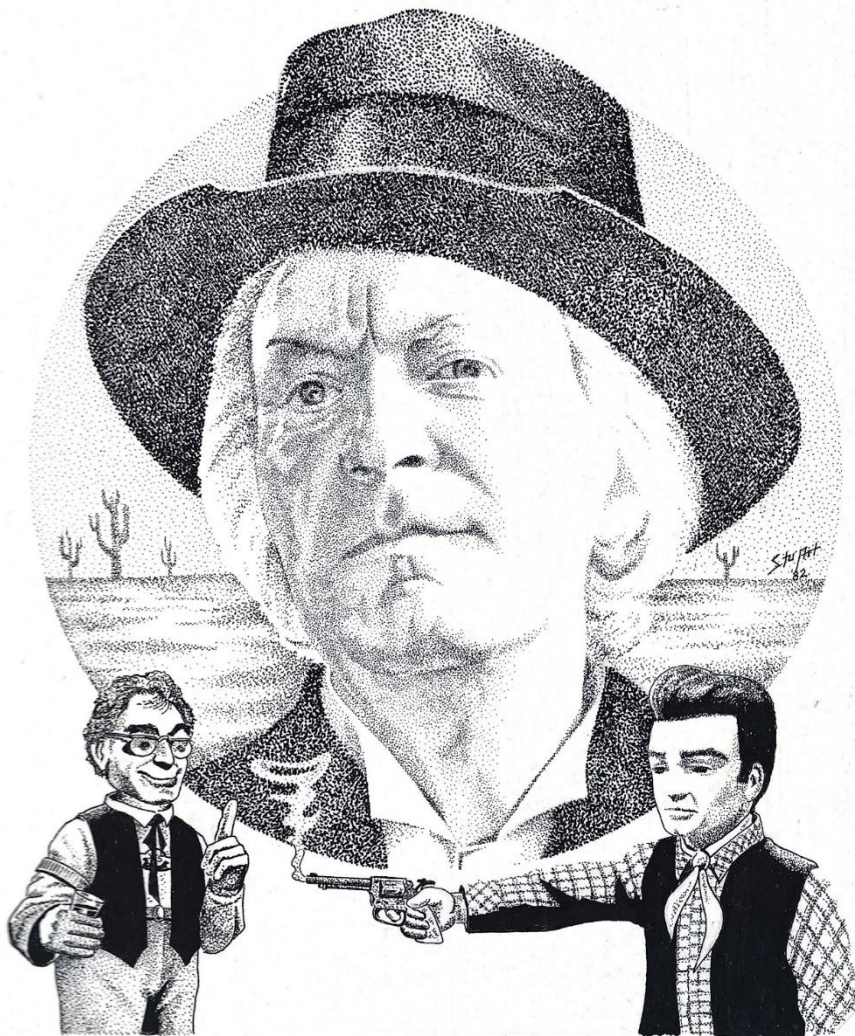


Above left: Cover of *An Adventure In Space & Time* Serial T *Galaxy Four*.
 Above: Illustration for *An Adventure in Space & Time* Serial V *The Dalek's Master Plan*.
 Left: Illustration from *An Adventure In Space & Time* Serial X *The Ark*.

All artwork © Stuart Glazebrook

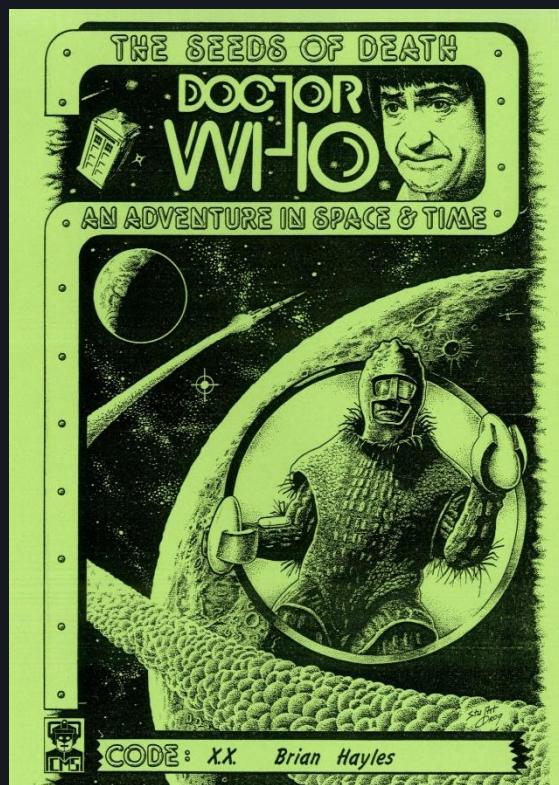
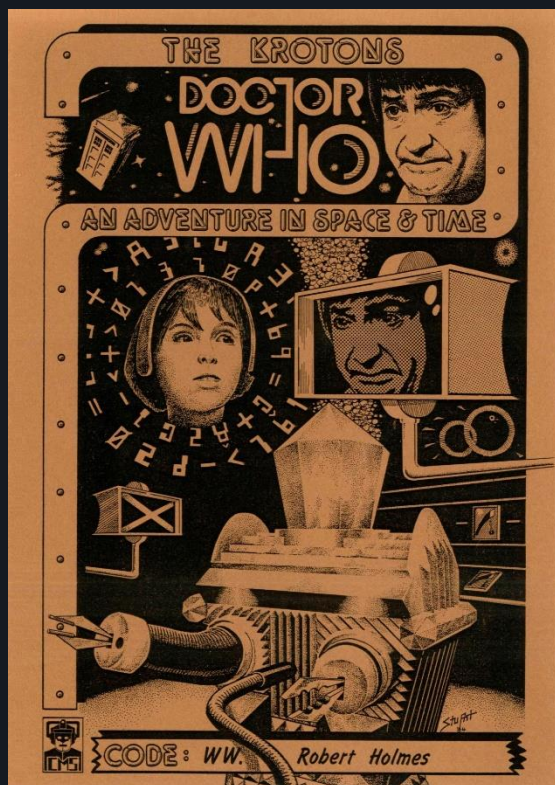
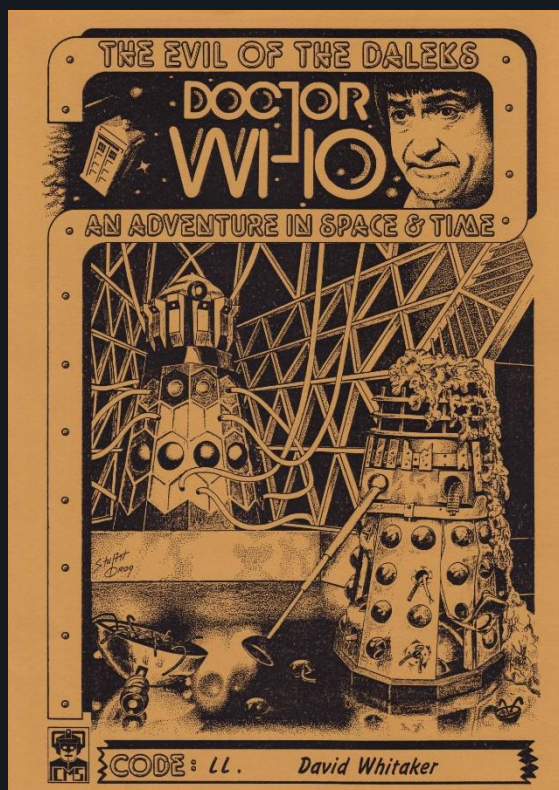
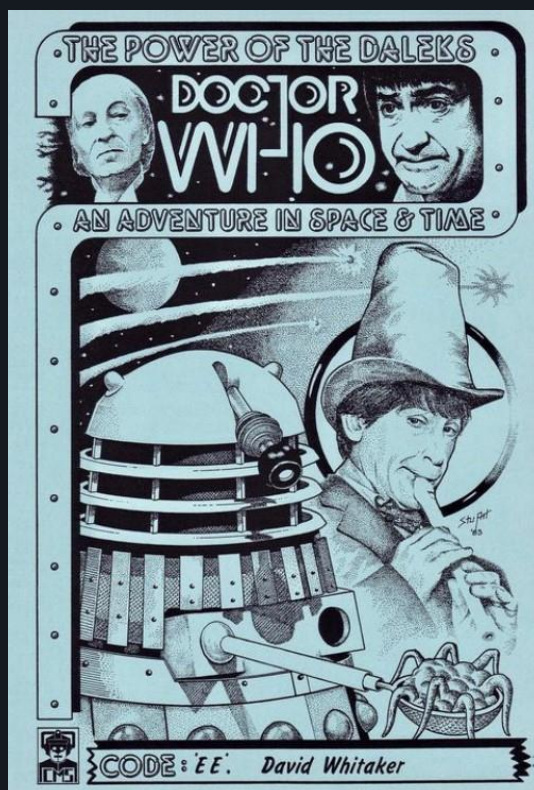
The Hartnell Years

SERIAL Z
**THE GUN
FIGHTERS**
by DONALD COTTON



Original artwork produced for *An Adventure In Space & Time*
Serial Z *The Gunfighters* © Stuart Glazebrook

The Troughton Years



An Adventure In Space & Time

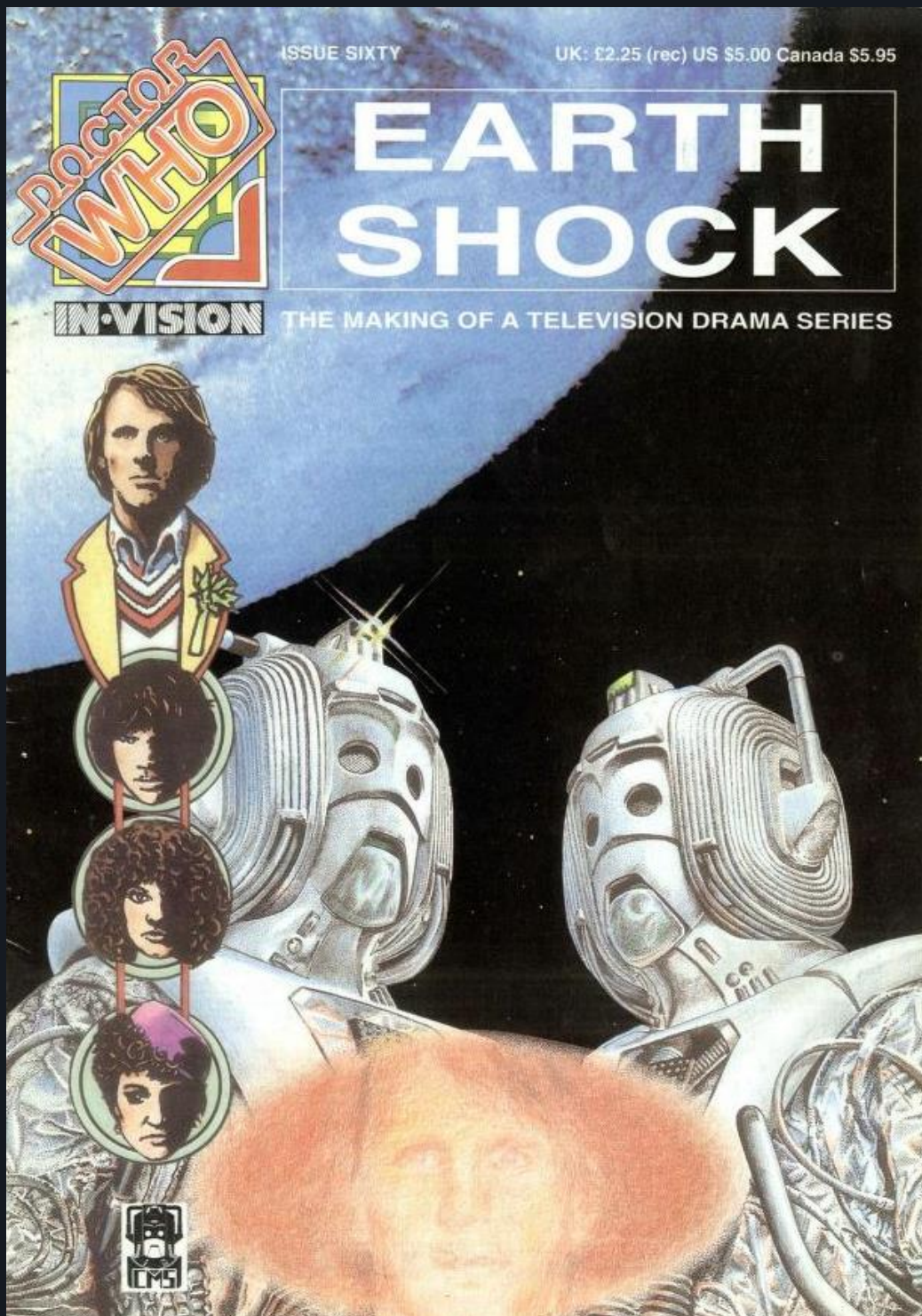


The final issue of *An Adventure In Space & Time* included an illustration (above) by Stuart based on the 1966 serial *The Massacre* (also known as *The Massacre of St. Bartholomew's Eve*). For inspiration, he used a production still from the first episode, *War of God*, capturing a scene where the First Doctor and companion Steven Taylor are sat in a Parisian tavern. No footage of this serial is known to have survived.

In January 1988 Cybermark Services launched a new publication called *IN•VISION* which continued to provide readers with a behind the scenes look at specific *Doctor Who* serials. It ran until 2003, although Stuart's contributions to this magazine were far more sporadic.

Below: *Revenge of the Cybermen*
illustration from Issue 5 of *IN•VISION*
(June 1988) © Stuart Glazebrook





Cover of IN•VISION Issue No. 60 September 1995
© Stuart Glazebrook and Gordon 'Drog' Lengden

DOCTOR WHIO

Fantasy Empire



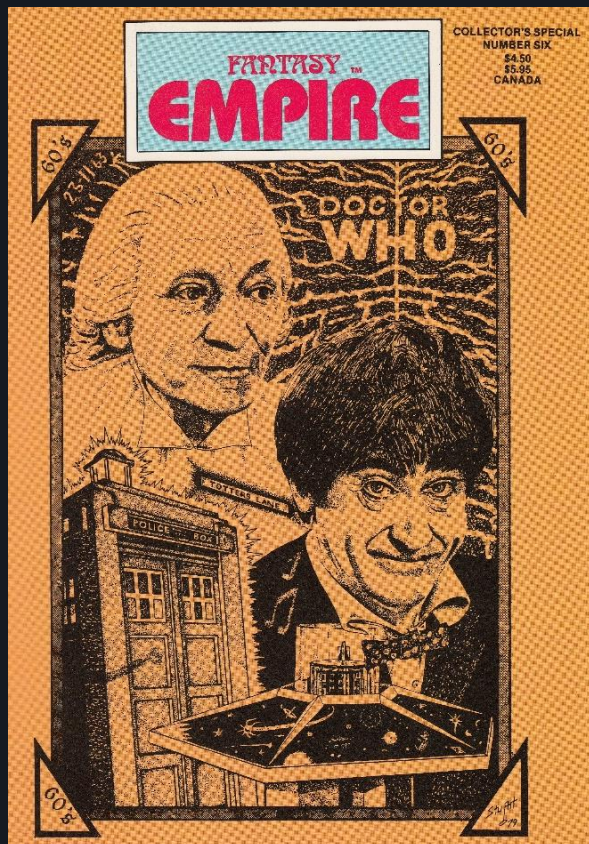
Fantasy Empire

American magazine *Fantasy Empire* was a bi-monthly publication which focused on British fantasy and science fiction shows and books. Published by Florida-based New Media Publishing, Inc. it ran for a total number of 18 issues from 1981 to 1985. There were also a handful of special 'collector editions' produced during that time.

The first issue had a five Doctors themed cover and inside there was a complete season guide to the programme written by John Peel, covering all the stories from *The Tribe of Gum* to *Logopolis*.

Described as the magazine's 'British correspondent' Peel took over as editor from Maggie Thompson from issue 6. Born in 1954, he became an avid fan of *Doctor Who* from the very first episode. He was an early member of the *Doctor Who* Appreciation Society and edited their fan-fiction magazine *Cosmic Masque*. It was through DWAS that he met his wife and they settled in the States in 1981. He regularly provided back-up strip stories for *Doctor Who Monthly* where he was given free reign to "do whatever I wanted to any character or monster from the show".

Doctor Who was a constant source of material for *Fantasy Empire* with either artwork or photographs from the series appearing on practically every cover. Stuart Glazebrook's 60's Doctors illustration (first used for the *Amazing Journeys* special) appeared on one issue in 1982.



Above: The cover of *Fantasy Empire* Number Six used Stuart's 60s Doctors image that was first seen in the *Amazing Journeys* special © Stuart Glazebrook

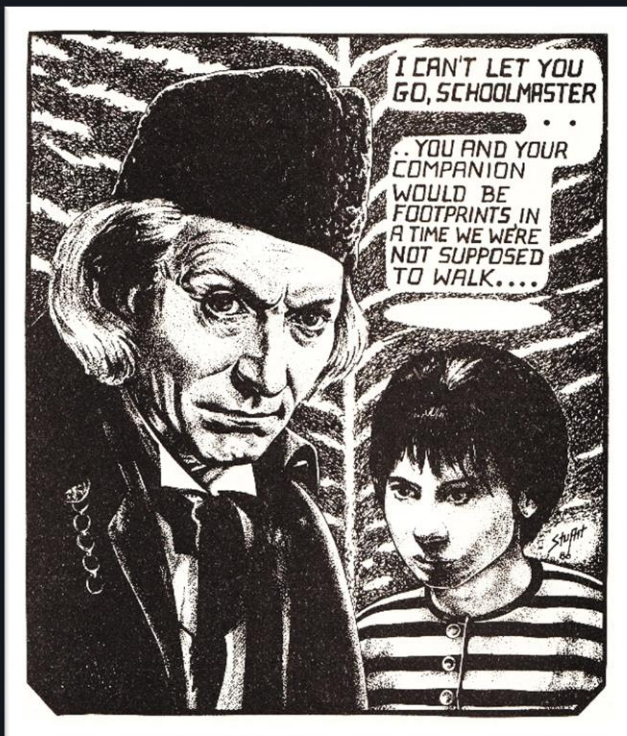
Stuart also provided a number of internal illustrations that showcased other British cult shows such as *The Prisoner*, *Blake's 7* and Gerry Anderson productions.

There was a mix of new and old Glazebrook content with some pieces that had previously been seen in other publications making a reappearance.

Fantasy Empire



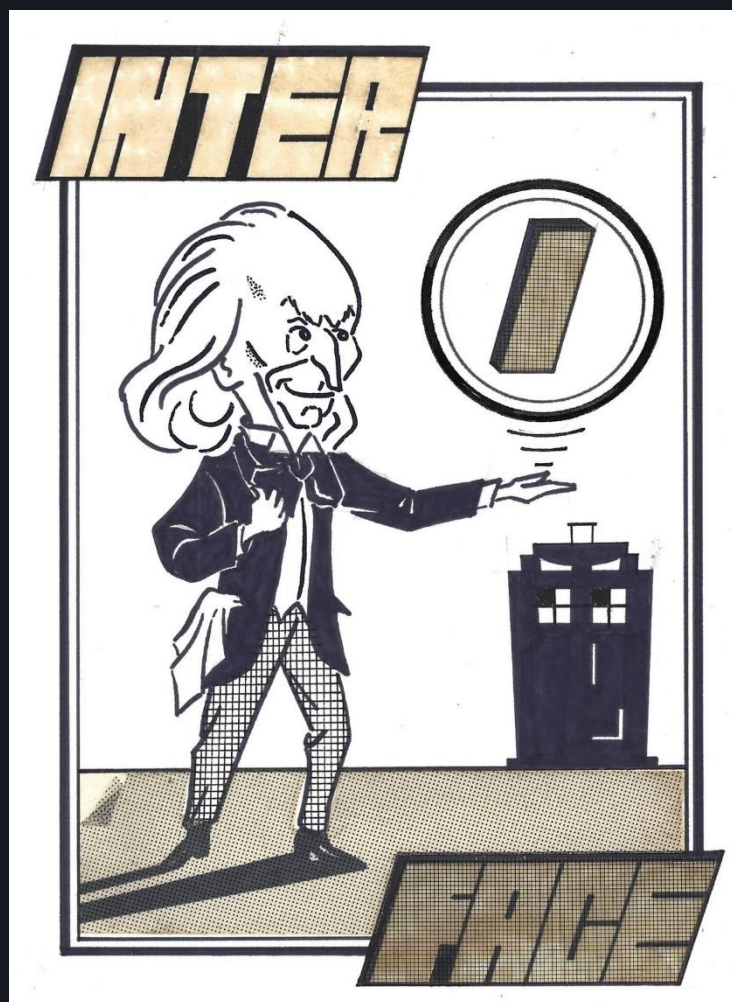
Above: From *Fantasy Empire* magazine July 1984. Right top and bottom: From *Fantasy Empire* Special Summer Issue 1983. Below: From *Fantasy Empire* Issue 9. All artwork © Stuart Glazebrook



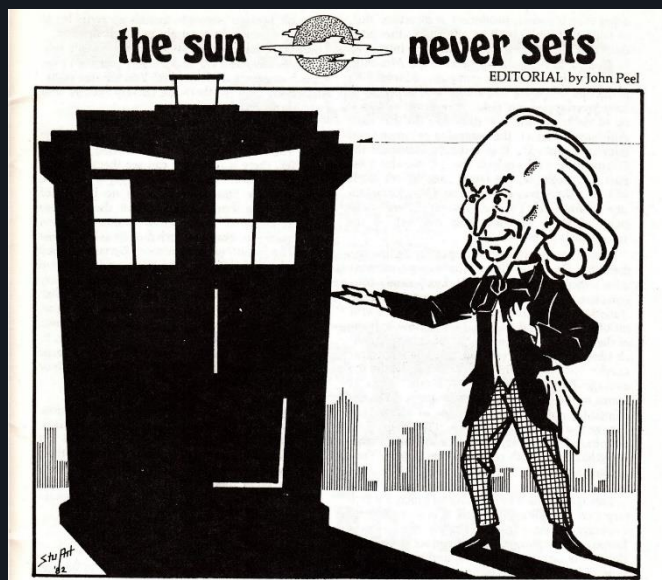
Fantasy Empire



Fantasy Empire



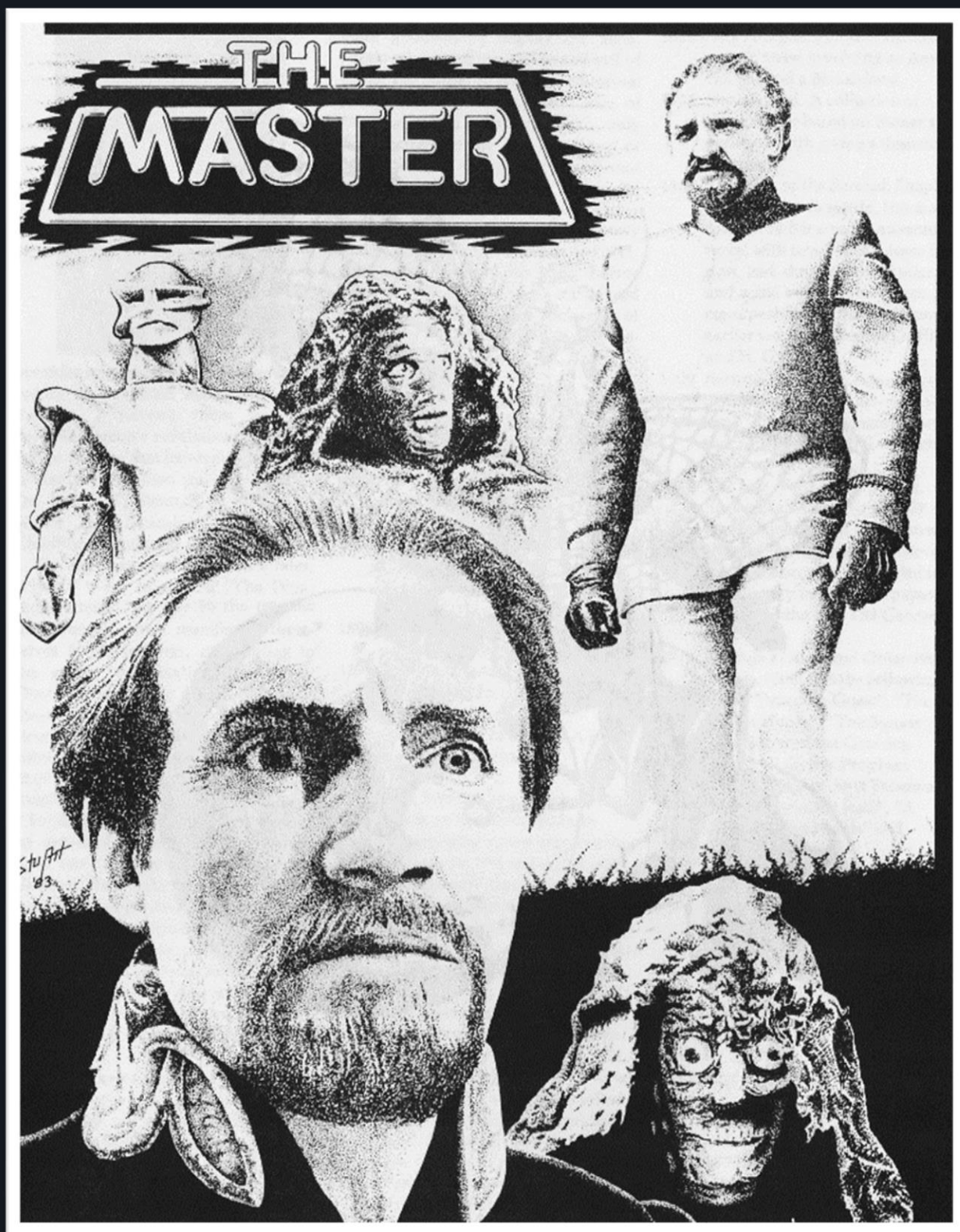
Above: This original artwork was found in Stuart's belongings. It marks a distinct change in artistic style. Right: A variation of the same theme (featuring a caricature of William Hartnell) appeared in the October 1983 issue of *Fantasy Empire*.
© Stuart Glazebrook



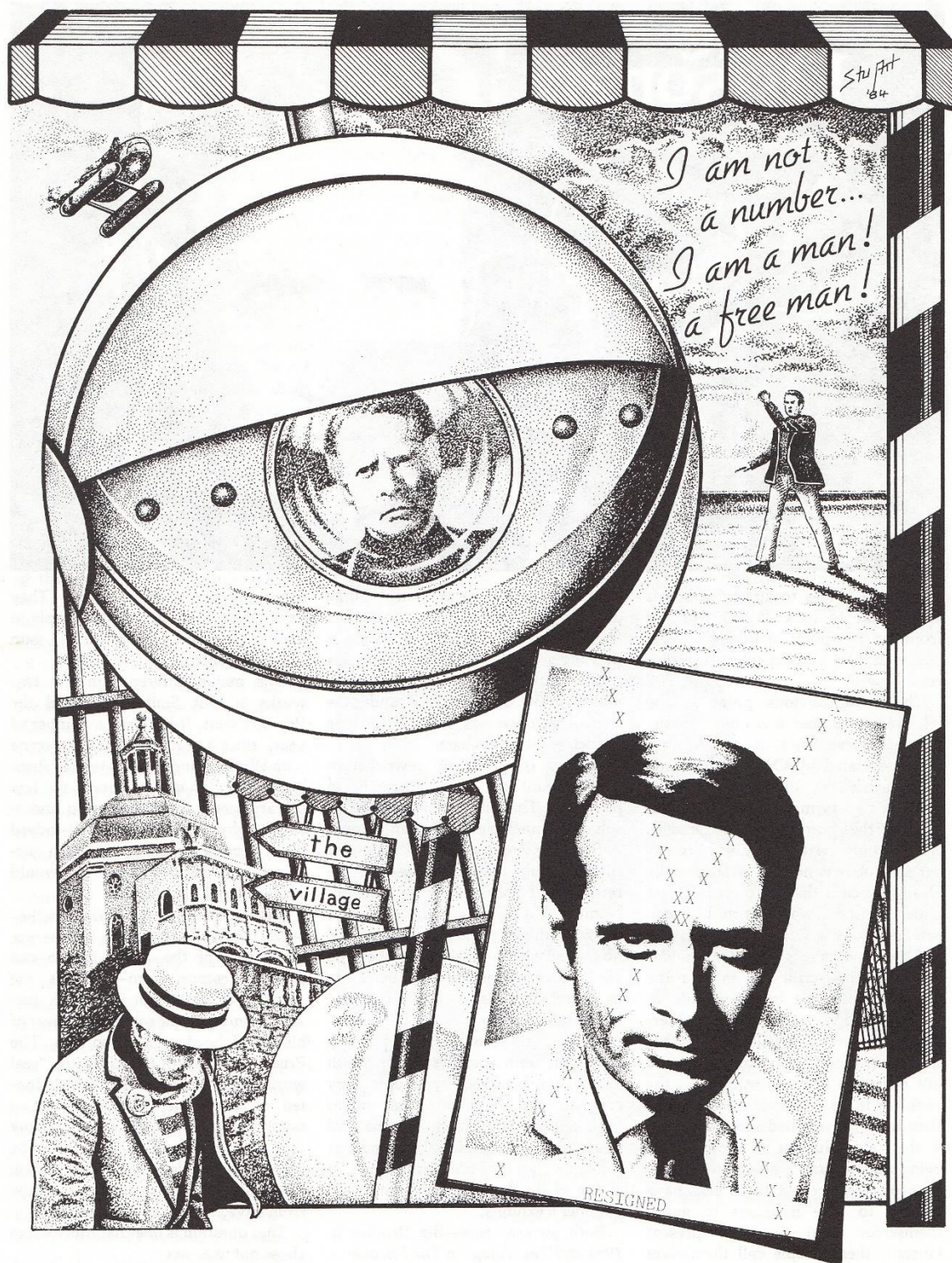
Fantasy Empire



Fantasy Empire



Fantasy Empire

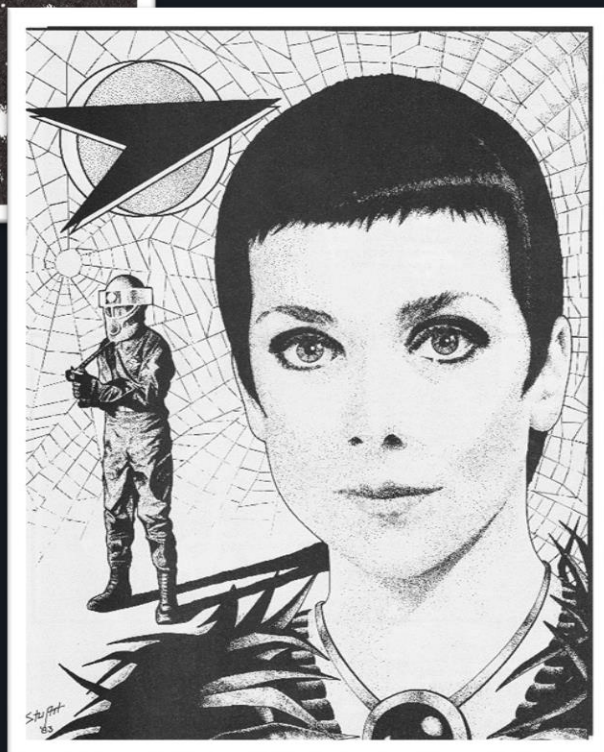


The Prisoner artwork appeared in two 1984 issues of *Fantasy Empire* © Stuart Glazebrook

Fantasy Empire



Above: Artwork used for Cherry Steffy's *Blake's 7* Season One Episode Guide published in *Fantasy Empire* in September 1984. Right: *Blake's 7* artwork from *Fantasy Empire* February 1984 © Stuart Glazebrook



Fantasy Empire



This page: Two *Fireball XL5*
illustrations from 1983
© Stuart Glazebrook

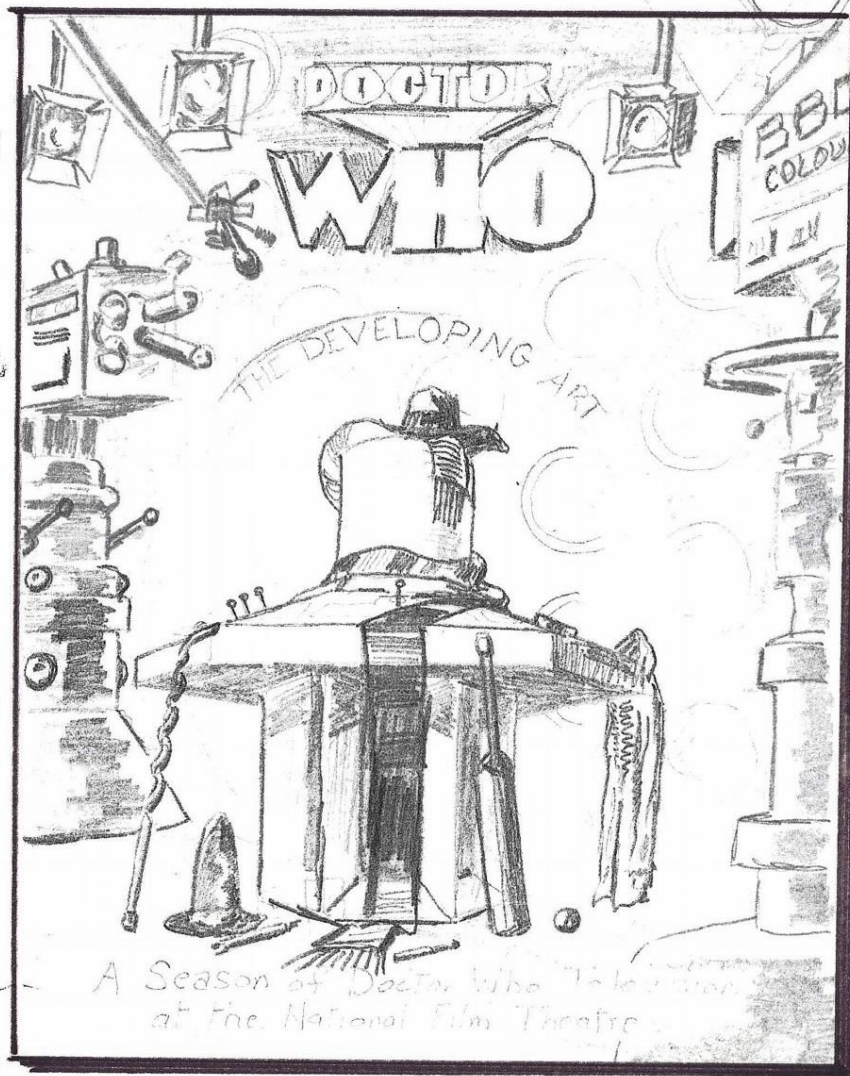
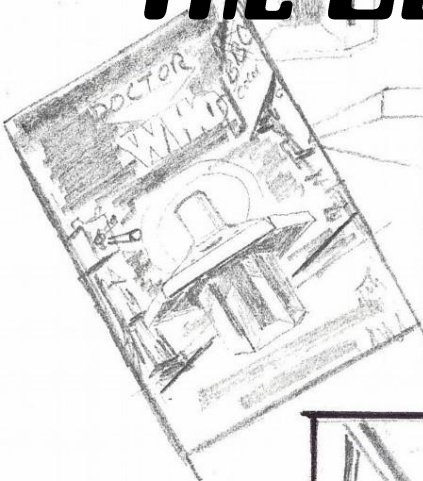
Fantasy Empire



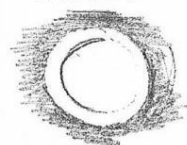
Above: Artwork from Issue 18 of *Fantasy Empire* July 1985. Below left and right: *Fireball XL5* artwork that appeared in *Fantasy Empire* in 1983 © Stuart Glazebrook



The Developing Art

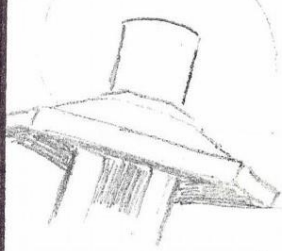


TARDIS WALLS REVERSED OUT ON OUTER CIRCLE



BLACK DOT-PHASED TO WHITE

DEVELOP



LIGHT DIRECTION

Walking Cane

2/ Hat + Recorder

3/ Frilly Shirt

4/ Hat + Scarf

5/ Bat + Ball

+ Sonic Screwdriver ??

DalekK Camera

Modern Camera



NEW CAMERA.

1983 ANNUAL

02 SUMMER SPECIAL

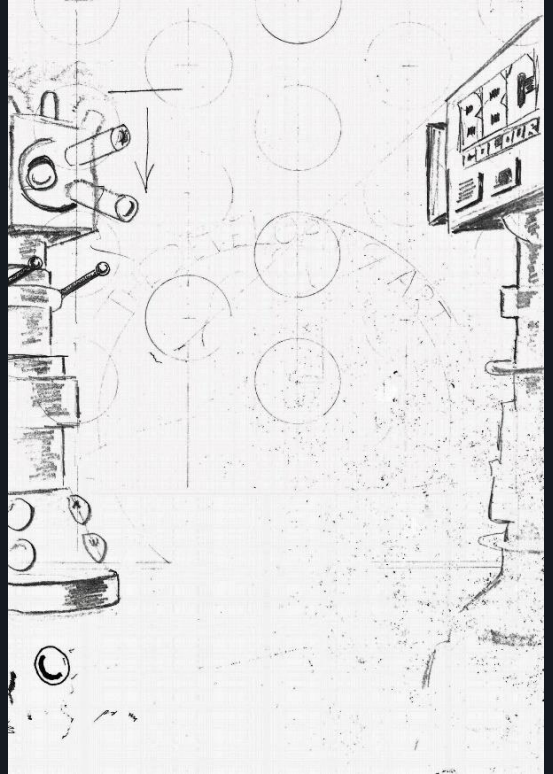
The Developing Art

It seems only right that we should end this Stuart Glazebrook Special by looking at one of his best known pieces. In October 1983 the National Film Theatre in London held a weekend of episode screenings to celebrate the 20th anniversary of *Doctor Who*.

The event was organised by Jeremy Bentham and Manuel Alvarado as an opportunity for fans to see a selection of episodes from each of the five Doctors, plus a number of “gems” from the archive. Stuart and his good friend Gordon ‘Drog’ Lengden were commissioned to produce an illustration for the official booklet cover.

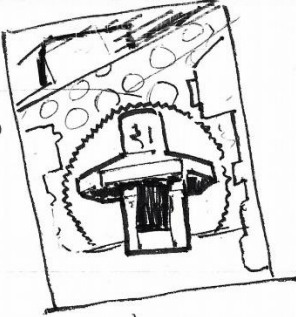
When Stuart passed away, amongst his personal belongings were a series of original sketches that highlight the stages they followed to create this iconic image. One sheet has the heading ‘PLANS FOR MARCHING UP THE TOWER OF ACHIEVEMENT part 1’ and features two contrasting ideas side by side – the console theme they finally settled on and a ‘silly’ THINK CINEMA! idea with monsters emerging from the screen as the five Doctors watch from the front row. There is also a list of required ‘constituents’ (graphics, console, artefacts, cameras, diffused glow around console, TARDIS wall and lighting) and several console drawings offering a choice of perspectives. This treasure trove gives us a brief glimpse into Stuart’s thought and artistic process.

Top right: One of Stuart’s preliminary sketches showing the positions of the ‘Dalekky’ and ‘Modern’ cameras. Right: The cover of *IN•VISION* Issue 70 (March 1997) used a coloured version of *The Developing Art* illustration from 1983.
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CONSTITUENTS

1. GRAPHICS
2. CONSOLE
3. ARTIFACTS
4. CAMERAS
5. DIFFUSED GLOW AROUND CONSOLE
6. TARDIS WALL
7. LIGHTING



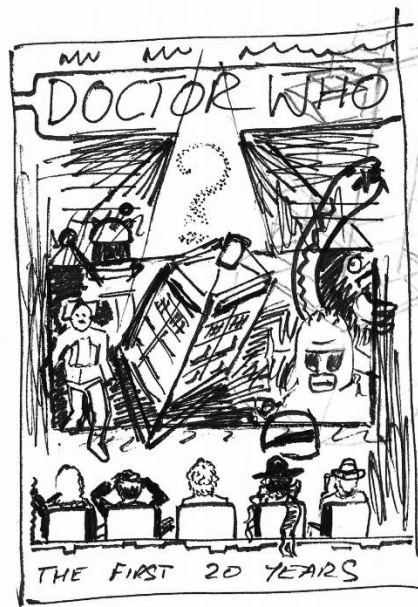
OLD BUT
STYLISED
CAMERA
EYE BISSER
AS DALEK
+ LIGHTS

CONSOLE
ANGLE ??

PEN
L/TONE?



NEW
CAMERA
SUMMIT
SPECIAL
'82



+
SILLY
Develop.

MONSTERS
EMERGE FROM
CINE SCREEN...
DOCTORS IN SLATS
* TESAN WITH ICES?

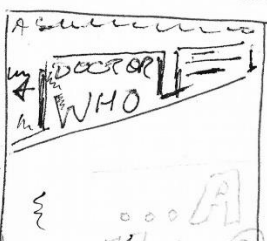
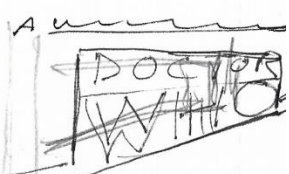
THINK
CINEMA!

REQ...

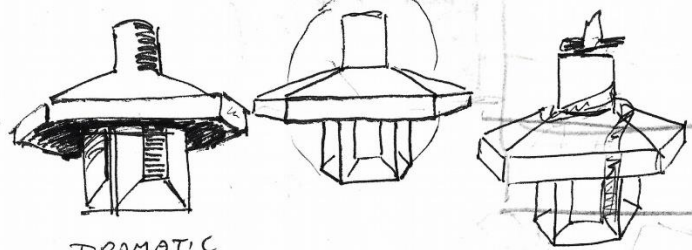
1. WALKING CANE (PANAMA HAT)?
 2. RECORDER (BOW-TIE)?
 3. FRILLY SHIRT (SONIC S.)?
 4. LONG SCARF (HAT)?
 5. CRICKET BAT (PULLOVER)?
- + CAMERAS (OLD + NEW) ???
+ SHADOWS (DALEK & C/MAN)?
+ GRAPHICS

* L'SET REQ'D.
L'TONE ?

- * Whomobile - DIN INV.
- + ROOT
- + 4 Daleks?
- + ASSESSOR STATUE?
- + ALPHA C.
- + THALICA
- + Ice Machine

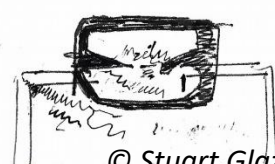


...A
HERO?
I SHOULD
HAVE BEEN
A GOD!

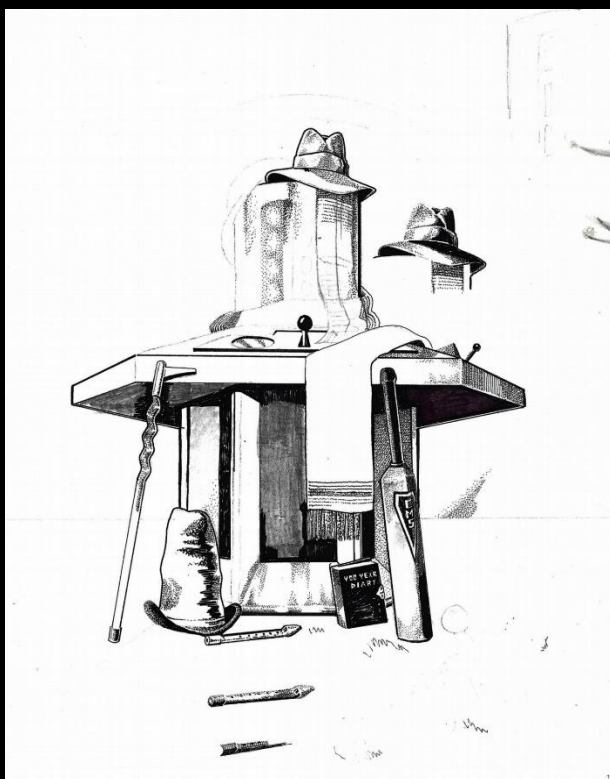
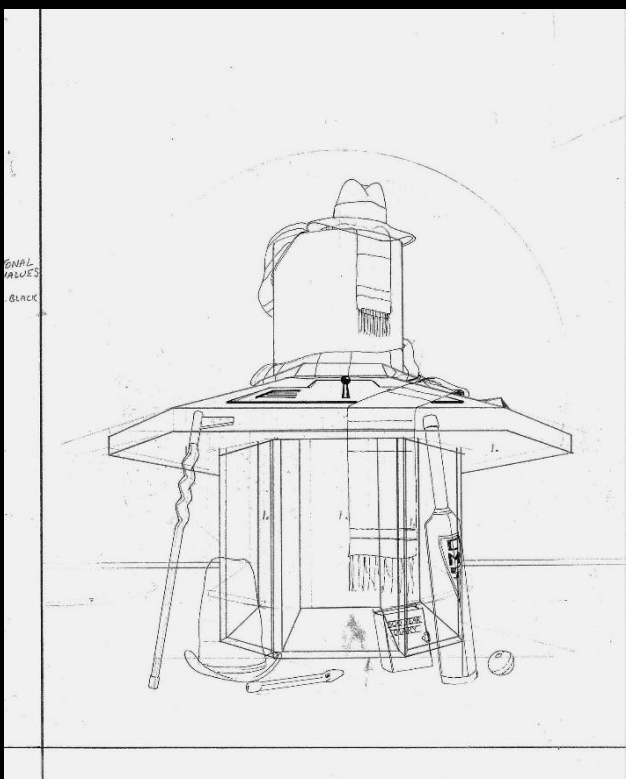
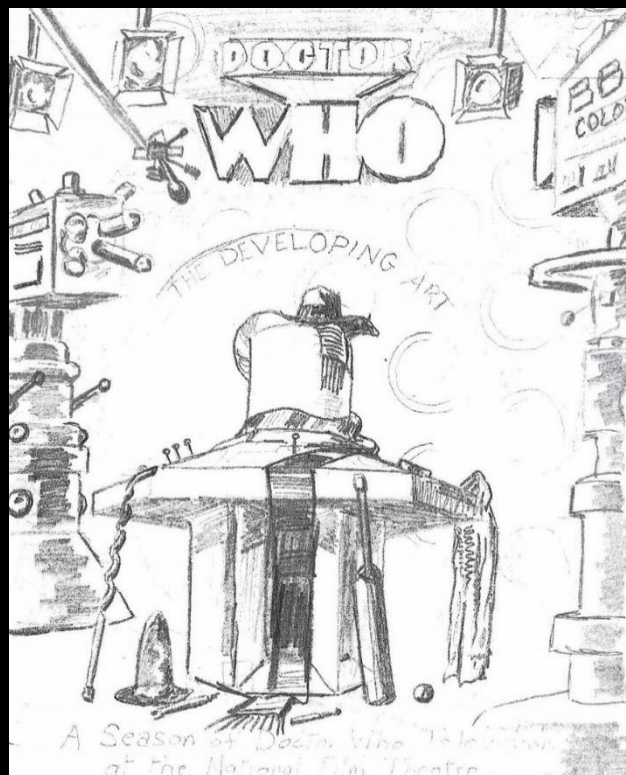


DRAMATIC

CONSOLE & ARTIFACTS

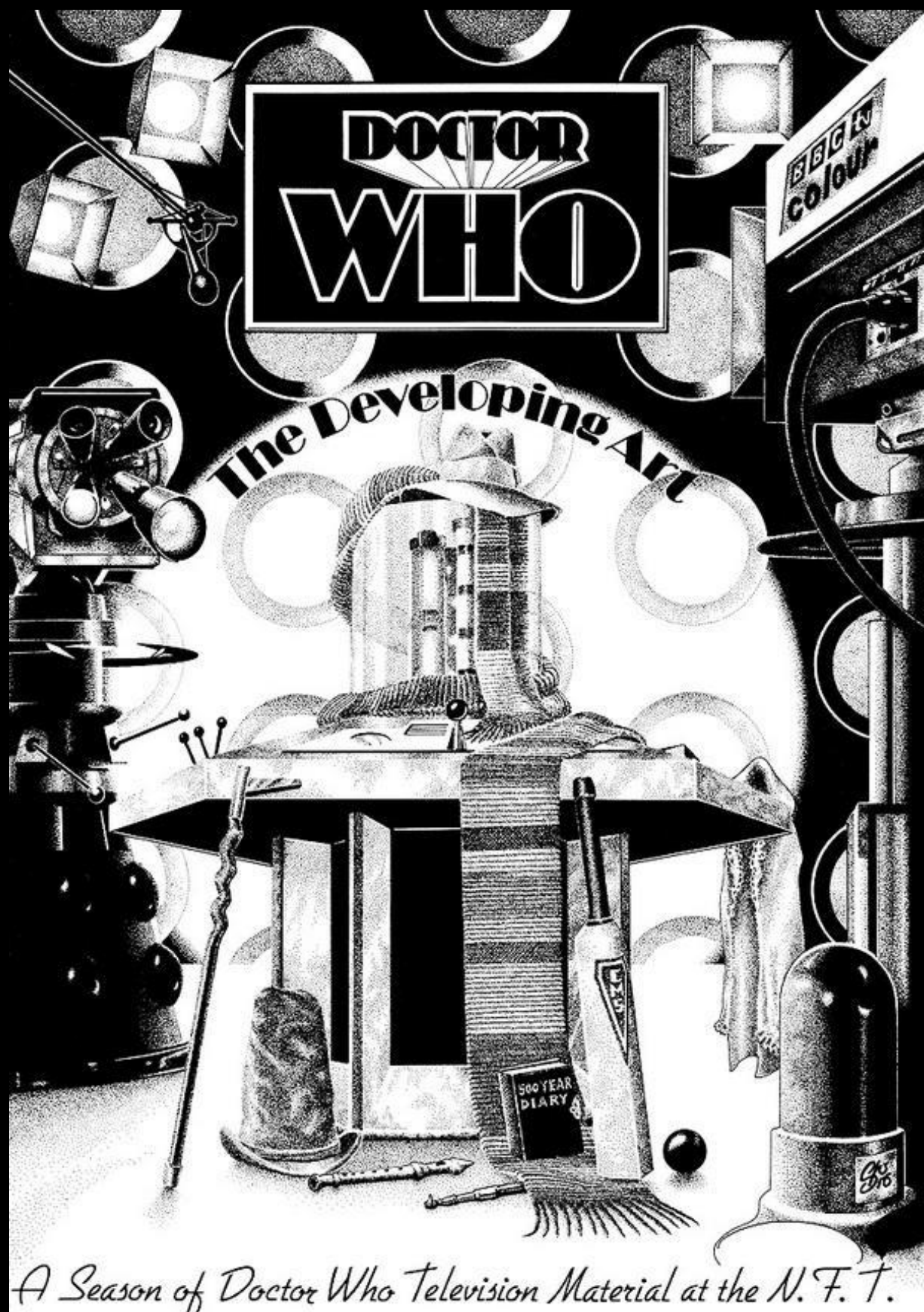


The Developing Art



Above: A series of original sketches of the console showing varying degrees of detail

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ACKNOWLEDGMENTS





A
BLACKPOOL
REMEMBERED
SPECIAL

BY FANS
FOR FANS
FOR FREE